

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **THIRD**
DOCTOR

THE COMPLETE HISTORY



STORIES 51-53

**SPEARHEAD FROM SPACE,
DOCTOR WHO AND THE SILURIANS
AND THE AMBASSADORS OF DEATH**





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THE COMPLETE HISTORY



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Welcome

At the dawn of the 1970s, *Doctor Who* took a bold step into the future, undergoing such a major shake-up as to seemingly only have its title in common with the show of the 1960s.

Of course, *Doctor Who* had changed before, with William Hartnell handing over the role of the Doctor to Patrick Troughton. However, although Troughton's Doctor was markedly different than Hartnell's, everything else about the series was reassuringly familiar – even companions Ben and Polly bridged the Doctor's first regeneration and hung around for a few more adventures.

For the 1970 series, everything changed. A new Doctor, a new companion, a new format – and all now in glorious colour!

Below:

An action-packed sequence from *The Ambassadors of Death*.



Although I had watched *Doctor Who* in the late 1960s, and have fragmented memories of it, the 1970 series is the first that I clearly remember watching. I was four years old. With hindsight, two things surprise me:

Firstly, I have no recollection of finding it difficult to accept this strikingly different version of *Doctor Who* as being the same series I had become so devoted to. This would have been my first experience of a change of Doctors – being too young to remember Hartnell changing into Troughton – but I immediately accepted that Jon Pertwee was the Doctor.

The second surprising thing is that the three, lengthy seven-part stories of the 1970 series managed to hold the attention of a four-year-old child. Or maybe it's not so surprising after all...

Even within the complex plot twists of the likes of *The Ambassadors of Death* [1970 – see page 94] there are many moments of jeopardy and excitement – elements that have always been essential ingredients of *Doctor Who*. The TARDIS may be all but absent, the Doctor may be stuck on Earth in one period of time, and the monsters may sometimes be a little more in the background than they used to be, but this was still *Doctor Who*.

Clearly four-year-old me was happy with this new incarnation of *Doctor Who*, as he carried on watching for the next 45 years and beyond. If he hadn't, then somebody else would probably be welcoming you to this volume of *Doctor Who – The Complete History*.

John Ainsworth – Editor



'THIS WOULD HAVE BEEN MY FIRST EXPERIENCE OF A CHANGE OF DOCTORS - BUT I IMMEDIATELY ACCEPTED THAT JON PERTWEE WAS THE DOCTOR.'

1970 series

Right:
One of
the series'
memorable
set pieces.

For a Time Lord who was stuck in the same place, the Third Doctor was introduced at a time when *Doctor Who* was taking bold steps forward in consciously reformatting the series. No two consecutive episodes of *Doctor Who* have been so markedly different from each other as the final instalment of *The War Games* [1969 – see Volume 14] and the first one of *Spearhead from Space* [1970 – see page 12]. Doctors had changed before, as had the theme music and opening titles: the first episode of the 1970 series has new examples of all three and more. Black and white has given over to colour, and additionally – thanks to the timing of a BBC strike – the whole of the series opener is shot entirely on film, giving the Third Doctor's début a classy, high-budget sheen.

To be fair to the other stories this year, even when the programme returns to its usual mix of exterior filming and interiors shot in the studio on videotape, it is a glossier, more expensive-looking series than the one which preceded it. It's not just the move to colour that achieves this – longer stories result in more of the money showing on screen as 'first night' costs are minimised. Location work features extensively in each of the stories, broadening the scope of the

show. Memorable set-piece sequences come thick and fast – the Auton massacre in *Spearhead from Space*, plague-stricken London in *Doctor Who and the Silurians* [1970 – see page 54], the warehouse fight and helicopter hijack in



The Ambassadors of Death [1970 – see page 94] and the action atop steel gasometers in *Inferno* [1970 – see Volume 16]. The latter story features a record-breaking stunt fall courtesy of Derek Ware's action team HAVOC, who as of this year became a regular feature in the early part of Jon Pertwee's tenure, helping to secure his reputation as the action Doctor.

A year of experimentation

While the military hardware and physically capable Doctor would endure, not everything introduced this year had a future. There is a sense of the experimental about parts of the 1970 series: visually, for example, we never have the same style used for the story captions at the start of an episode. *Spearhead from Space* has its own bespoke method, with the story's name zooming in from a short distance, making the opening for *Doctor Who and the Silurians* the only example this year of the way story titles would traditionally appear from the 1971 series

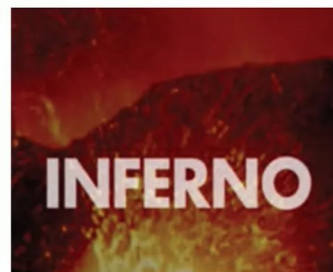
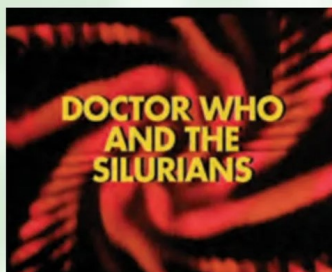
1970 Series

- *Spearhead from Space*
- *Doctor Who and the Silurians*
- *The Ambassadors of Death*
- *Inferno* (see Volume 16)



'THE 1970 SERIES IS A GLOSSIER,
MORE EXPENSIVE-LOOKING SERIES THAN
THE ONE WHICH PRECEDED IT.'

1970 SERIES



onwards. Even so, it still makes a bid for uniqueness by being the only occasion that the lead character's name (or whatever it is) features in a story's title. *The Ambassadors of Death* is the most remarkable and innovative in this regard, with the story name, writer credit and episode number screaming in after the previous week's repeated cliffhanger. It certainly gets the attention and gives the story a unique flavour, but perhaps it was felt that the manner in which the title is displayed – 'The Ambassadors' zooms forward before 'OF DEATH' flashes up with an accompanying musical crash – might not sustain itself. It's hard to imagine 'Colony in' – crash! – 'SPACE', 'The Time' – crash! – 'MONSTER', or even 'The Mut-' – crash! – '-ANTS!' *Inferno* adopts a slightly more conservative but no less bespoke policy of lava-filled stock footage as the story title melts in and out and completes the experimental quartet.

Although the opening titles and music boast up-to-the-minute technology, the

incidental scores still favour traditional instrumentation over the more avant-garde scores of subsequent series. Indeed, it is possible to demonstrate the differences of this year's approach with what was to come by comparing the realisation of Dudley Simpson's UNIT theme in *The Ambassadors of Death* with the altogether more electronic arrangement of the same music when it is utilised in the following year's *The Mind of Evil* [1971 – see Volume 16]. *Inferno* is without an original musical score to speak of – it does contain the odd stock track here and there, but generally the mood is suggested through special sounds. The drilling and alarms do the work normally performed by woodwind and strings. *Doctor Who and the Silurians*, on the other hand, opts for a soundtrack that can best be described as 'experimental'. Carey Blyton utilises the crumhorn, an ancient instrument which thematically echoes the story's connection with the past. This means that, to a music historian, there's something frighteningly apt about its use. To the non-musical historian, it sounds like the desperate final cries of a helium-sucking duck having its head smacked against the wall. The production team's view of the success or otherwise of this score can probably be judged by the near ubiquity of Dudley Simpson – responsible for the scores for *Spearhead from Space* and *The Ambassadors of Death* – on the programme's credits over the next decade or so.

The experimentation is not only confined to the sights and sounds of the

Above:

A varied approach to the titles.

Right:

That's magic! The Doctor has some unusual tricks up his sleeve.



programme, but also the content and ideas. *The Ambassadors of Death* features two occurrences that, tellingly, are not tried again. Bessie's forcefield – which has the effect of glueing the baddies to the car – is an oddly childish invention in a series trying hard to be grown-up. The car doesn't display this function again. A more serious and troubling action of the Doctor's is his ability to – like a conjurer – make a large tape spool disappear from his hand and then miraculously reappear. This move into the world of magic seems hugely incongruous now and was promptly discontinued – never spoken of again and, appropriately, vanishing without trace.

EastEnders in Wigan

Perhaps the most noticeable casualty of the revamp of the series is what had been the driving concept of the programme up to this point – time travel. The TARDIS has been grounded, and the Doctor is trapped on Earth in one particular time period. That 1970 series stories are now generally regarded as classics might distract us from the fact that the changes to the show's format mean that *Doctor Who* is, in one crucial way, not *Doctor Who* any more. It's *The West Wing* suddenly taking place outside the White House, *The Onedin Line* moving inland, or *EastEnders* being set in Wigan. The lack of time travel brings a consistency to the show but, at the cost of eclecticism and the Earthbound setting, robs the series of some of its more fantastical elements. Although the settings are all similar, each story nonetheless has its own distinct flavour, even though much of what occurs does echo something that has gone before – not in *Doctor Who* necessarily, but in *Quatermass*.

The 1950s *Quatermass* serials by Nigel Kneale were the birth of original British



television science-fiction. The first of them was about three astronauts who encounter something in space – two of them vanish and the one who returns is unresponsive and clearly ill. He even gets kidnapped at one point, and the final showdown takes place during a live telecast. If *The Ambassadors of Death* wasn't influenced by this it might just be the biggest coincidence in TV history. Similarly *Spearhead from Space*'s debts to *The Quatermass Experiment*'s follow-up, *Quatermass II*, are even more blatant. The shot of Sam Seeley looking at the falling meteorite is almost identical to the one in the opening instalment of the serial in which a farmer happens upon an object that has fallen from the sky. This object, like those in *Spearhead from Space*, also houses a gestalt alien creature being propagated in a tank in an industrial complex. The aliens in *Quatermass II* don't make replicas of humans like the Nestenes, but they do take them over, so that key government and military figures do the bidding of the invaders in yet another echo. *Quatermass II* was largely filmed at the Shellhaven refinery – not very similar to *Spearhead from Space*'s plastics factory but a lot like the gasworks featured in *Inferno*.

Above: The gasworks seen in *Inferno* were reminiscent of a location used in *Quatermass II*.

1970 SERIES

The final *Quatermass* serial, *Quatermass and the Pit*, would be more of an influence on next year's *The Dæmons* [1971 – see Volume 17], but the idea that mankind is a precocious youngster compared to intelligent green monsters and that our race memories, if awakened, can remind us of this fact, are there in basic form in *Doctor Who and the Silurians*. Nigel Kneale was always rather grumpy about *Doctor Who*, and on the evidence of the 1970 series, one can hardly blame him.

In fact, Kneale was almost as grumpy as the Third Doctor can be. This new incarnation makes quite a low-key début, barely saying anything until partway through Episode 2 of *Spearhead from Space*, but unhappy at being exiled to Earth he promptly tries to escape. He steals things (clothes, a car, and the TARDIS key which he duplicitously wheedles out of Liz) and berates a poor car park attendant, so is hardly the perfect role model. Fortunately the Pertwee twinkle is never too far away and his wit and charm are as essential to this characterisation as his brusqueness with authority figures. For an incarnation often deemed a trifle too establishment, he is gloriously roughshod with etiquette. He doesn't believe in passes in *The Ambassadors of Death*, a story in which he is

Right:
Species
memory in
Doctor Who
and the
Silurians.



very rude to the benevolent Ralph Cornish until the Brigadier warns him not to be. He doesn't demur to Sir James Quinlan in the same story, nor to important people like Masters and Dr Lawrence in the preceding *Doctor Who and the Silurians*. He's mellowed a bit by *Inferno*, joshing with the Brigadier about his moustache in Episode 1, but this is only because in a couple of weeks' time everything that is cosy and familiar about his world is about to be subjected to a grotesque metamorphosis.

In an attempt to make a new type of companion (not that new though, as her immediate predecessor, Zoe, was an intellectual who rarely screamed), Liz Shaw is a capable scientist. She is treated in some ways as the Doctor's equal – she very much works alongside him in the lab and on occasion (such as when the Doctor is kidnapped before fully finalising his work to find a cure for the Silurian plague) deputises for him. The Brigadier on the other hand, is the Doctor's uneasy conduit to the real world, his role often that of a diplomat between the edgy Time Lord and



the British authorities. That said, he is the Doctor's superior, and not averse to going against his wishes – the apex of this uneasy collaboration coming at the climax of *Doctor Who and the Silurians* when, after the Doctor has departed, the Brigadier blows up the Silurian base.

Moral complexity

That moment is the climax of a consciously placed moral dilemma of the kind that would become a hallmark of the Third Doctor's era – the alien Time Lord helping to test the viewer's scruples with complex ideas, or examine aspects of our society through storytelling. The stories have subtext and examine issues. Morality is shown to be complex. Characters are neither wholly black nor wholly white. Dr Quinn, for example, wants to help the Silurians but he's not doing it out of altruism, he's a rather selfish glory-seeker. Major Baker on the other hand, wants to destroy them, not because he is evil but because

of his misplaced patriotism. General Carrington's machinations in *The Ambassadors of Death* are explicitly couched as what he sees is his moral duty, while Stahlman's mistake is only his far-too-ardent approach to the otherwise laudable attribute of scientific curiosity.

The 1970 series shows *Doctor Who* at perhaps its most grown-up. Yes, it still has aliens and monsters and funny characters, but there's a large amount of real gunfire from real guns – bullets are so much more tangible than the seemingly more abstract laser beam or the gun that lights up. Government officials in the Pertwee era would soon become buffoonish characters (like Chinn in *The Claws of Axos* [1971 – see Volume 16] or Walker in *The Sea Devils* [1972 – see Volume 18]) but here those such as Masters in *Doctor Who and the Silurians* and Sir Keith Gold in *Inferno* are depicted as serious, normal people trying to do a job. And while there are alien invasions and horrible deaths, the motivation of the monsters sometimes strays into far more emotionally complex areas. The Silurians want back what they – with some justification – see as their home, while the aliens in *The Ambassadors of Death* don't mean to harm with their lethal touch and are actually victims of a conspiracy by misguided and high-ranking humans.

Doctor Who was never quite so down-to-earth ever again – both literally and stylistically. It is a series where one of the main icons of the show, the police box-shaped TARDIS, isn't actually seen for a sustained period, and so while it stands as a strong and very popular segment of the show's history, in many ways the series had to change back to what it had been before in order to recapture some of the essential qualities that make *Doctor Who* the programme it is. ■

Left:

The Doctor with his new companion: the capable Dr Liz Shaw.



SPEARHEAD FROM SPACE

► STORY 51

Exiled to Earth by the Time Lords, the newly regenerated Doctor is enlisted by UNIT to combat an invasion by the formless Nestenes and their deadly Auton footsoldiers.



Introduction

Most people would agree that it was the arrival of Daleks, in the early days of *Doctor Who*, that secured the series' future. In the years that followed, various writers and producers tried to find another similarly successful monster. Kit Pedlar and Gerry Davis demonstrated it was possible when they invented the Cybermen in *The Tenth Planet* [1966 – see Volume 8]. After that, throughout Patrick Troughton's time as the Doctor, there was a renewed focus on engineering frightening alien creatures that could stand the test of time.

The 1970 series was a new start, and the vast changes that occurred around this time are described in detail elsewhere in this book. Happily, these innovations were well received, and there's no better example of this period's enduring appeal, than the first two stories from this series spawning recurring monsters – *Spearhead from Space* introduced the Autons, and *Doctor Who and*

the Silurians [see page 54] would eventually result in *two* types of 'Homo reptilia'.

In some respects, *Spearhead from Space's* Autons are similar to another 'monster hit' from 1967's *The Abominable Snowmen* [see Volume 11]. The Yeti, introduced in that story, are drones animated by a non-corporeal menace called the Great Intelligence. Likewise, the Autons are the footsoldiers of the Nestenes – another formless alien entity that plans to manifest itself in our world. The intriguing difference in *Spearhead from Space* is that the Nestenes are able to bring plastic objects to life. The Autons are little more than shop window dummies or 'waxworks' fashioned from plastic. The only additional feature is a gun fitted into the hand.

A year later they were back. *Terror of the Autons* [1971 – see Volume 16] would take things further – introducing the scary prospect of inanimate objects coming to life and trying to kill you! When the Autons returned many years later in *Rose* [2005 – see Volume 48], writer Russell T Davies would combine the approaches of these two Auton stories – restaging *Spearhead's* famous set piece involving shop window dummies, and turning a plastic wheelie bin into a dangerous threat.

Both *Spearhead from Space* and *Doctor Who and the Silurians* found ingenious ways to approach an Earth invasion storyline. These specifics, however, tend to result in a particular type of story. And while sequels may find plenty of mileage in presenting variations on this theme, it is the first outing from the Autons – and the Silurians – that stands as their finest hour. ■

Below:
Plastic people!
How to make a
trip to Madame
Tussauds
a chilling
experience...



A color photograph of two Nestenes, plastic mannequins, walking on a city sidewalk. The Nestene on the left wears a brown coat, a white shirt, a dark tie, and a white name tag. The Nestene on the right wears a grey coat and a blue patterned scarf. Both are holding small blue and white electronic devices. In the background, there are shops with signs like 'LA CAFE' and 'TIGER', and a red car parked on the street.

'THE NESTENES BRING PLASTIC TO LIFE.
THE AUTONS ARE LITTLE MORE THAN
SHOP WINDOW DUMMIES.'

EPISODE 1

In a UNIT tracking station, a technician informs his duty officer that he has detected meteorites approaching the Earth in formation. [1]

One meteorite hits the ground in Oxley Wood, where it is discovered by Sam Seeley the poacher. The TARDIS materialises elsewhere in the wood and the newly regenerated Doctor stumbles out and falls to the ground. [2]

Liz Shaw, a research scientist from Cambridge, is driven into UNIT's secret London HQ. She is greeted by Brigadier Lethbridge-Stewart who tells her about the meteor shower which came down six months earlier. [3]

The Doctor is taken to Ashbridge hospital, where he is examined. Dr Henderson is baffled that his patient's chest X-ray shows two hearts – and then he takes a call from the path lab telling him his patient's blood is not human. The

conversation is overheard by a porter, Mullins, who calls the *Daily Chronicle*.

Sam recovers the meteorite, a plastic sphere pulsating with light. [4]

The Brigadier and Liz arrive at the hospital to find a scrum of reporters. The Brigadier denies that there is a “man from space” and visits Henderson's mysterious patient. The Brigadier doesn't recognise the Doctor – but the Doctor recognises him. He borrows Liz's mirror and inspects his new face, [5] and then feigns sleep.

Sam asks a UNIT soldier if there is a reward for finding one of “them thunderballs”.

The Doctor asks Henderson for his shoes. Once he has them, he shakes each shoe and the TARDIS key falls out.

Two shiny-faced men enter and knock Henderson unconscious. They take the Doctor outside in a wheelchair and are about to put him in ambulance when he springs to life, wheeling himself away. [6]

The Doctor tries to return to the TARDIS – but is shot by a UNIT guard!





EPISODE 2

The Doctor is taken back to the hospital; he's alive but in a deep coma which Henderson suspects is self-induced.

Captain Munro shows the Brigadier a fragment of a meteorite which broke up when it hit the ground.

Ransome, a doll designer, returns from the States to the Auto Plastics factory to find his workshop is now out of bounds. The factory manager, Hibbert, explains that they are developing a new secret process and warns him to keep away. [1] After he has gone, a shiny-faced man, Channing, informs Hibbert that two energy units are still missing.

One of the units is in a chest in Sam's outhouse. When Sam takes it out, its signal is detected by a shop window dummy [2] but when he puts it back, its signal is lost.

The Brigadier is visited by Major General Scobie, UNIT's liaison with

the regular army. UNIT finds another meteorite in the woods and Munro goes to collect it.

The Doctor sneaks into a changing room. He steals some clothes [3] and drives off in a vintage car belonging to a hospital bigwig.

Munro has the meteorite loaded on a UNIT Land Rover. A soldier is driving it away when a shop window dummy steps out in front, [4] causing him to swerve into a tree. The dummy collects the meteorite.

The Doctor arrives at UNIT HQ and asks the Brigadier for the TARDIS key. The Brigadier refuses but introduces Liz. The Doctor asks her "how do you do" in Delphon, [5] then examines the meteorite fragment. He thinks that the other meteorites must have been collected.

Ransome sneaks into the Auto Plastics factory while Hibbert and Channing meet General Scobie, who has come to be measured for a 'waxwork' replica. Ransome enters his workshop – where a dummy twitches into life behind him! [6]

EPISODE 3

Ransome dodges the blast from the dummy's hand-weapon and escapes from the factory as Scobie is escorted to his car by Hibbert and Channing. Ransome reaches the wood and collapses in front of a UNIT soldier. [1]

The fragment of meteorite defies analysis. The Doctor tells Liz they need a lateral molecular rectifier, and that he has one in the TARDIS.

Ransome is taken to UNIT HQ where he tells the Brigadier what he saw in the factory. While they are talking, Liz takes the TARDIS key from the Brigadier's desk and gives it to the Doctor. He tries to leave in the TARDIS but it fails to dematerialise, much to his embarrassment. [2]

Sam goes to the UNIT base camp and admits to Munro that he has found a "thunderbolt". Sam's wife Meg finds the chest in the outhouse and opens it.

The Doctor, Liz, the Brigadier and Ransome go with Munro to fetch Sam's "thunderbolt", leaving Ransome behind in the base camp.

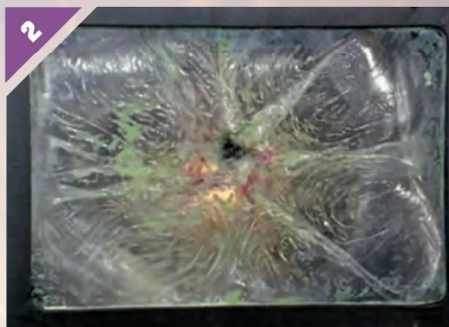
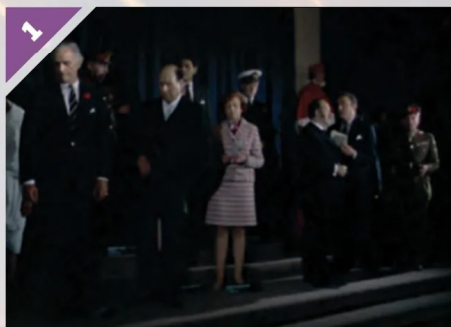
Meg hears something moving in her house. She goes to investigate and sees a shop window dummy! She runs to the outhouse to collect a shotgun and fires at the dummy, to no avail. [3] The Doctor and the others arrive. Channing hurriedly recalls the Auton and it sprints away.

The Auton cuts through the back of the tent where Ransome is and annihilates him [4].

The Doctor, Liz and the Brigadier visit the factory, where the Brigadier sees Channing. [5] Hibbert tells them that Ransome is just trying to make trouble because they rejected his design for a doll.

Back at UNIT HQ, the Brigadier telephones Scobie for authority to raid the factory. Scobie tells the Brigadier he will come and see him – then there's a knock at the door. He opens it, coming face-to-face with his Auton replica! [6]





EPISODE 4

Running tests on the intact meteorite, the Doctor deduces that it contains part of an intelligence that is now creating a shell for itself at the factory.

Scobie calls the Brigadier back and tells him the Auto Plastics factory is off-limits. The Brigadier mentions to the Doctor that Scobie had a facsimile made for Madame Tussauds.

Madame Tussauds is closed for the night but the Doctor and Liz remain behind. They watch as Hibbert and Channing arrive and the facsimiles of some civil servants are activated. [1]

After Channing has gone, the Doctor tells Hibbert to resist Channing's mind-control.

The intact meteorite is recovered by Scobie's duplicate and taken to the factory, where a translucent organism is pulsating in an environment tank. [2]

The next morning, the Autons are activated. Mannequins smash through shop windows and roam the streets, shooting everyone in their path. [3]

Hibbert tries to smash the environment tank but is caught by Channing. Channing informs him that the Nestenes intend to colonise Earth, then has him killed. [4]

The Doctor, Liz, the Brigadier and a squadron of UNIT soldiers break into the factory. The facsimile Scobie arrives, but the Doctor uses a portable electronic device on him, turning him into a dummy.

The Brigadier and the soldiers are attacked by Autons [5] while the Doctor and Liz enter the laboratory. Channing tells the Doctor he is too late. The Doctor shouts at Liz to switch on the device but it doesn't work and the Doctor is enveloped in tentacles. [6] Then Liz spots that a plug has fallen out and activates the device, destroying the creature and Channing.

Pre-production

By November 1968, *Doctor Who*'s producer Peter Bryant was aiming to leave the series to produce family adventure series, *SPAir*. Script editor Derrick Sherwin would take over as producer on *Doctor Who* and had already handed over most of his role to Terrance Dicks. Patrick Troughton had told the production team that he would leave the role of the Doctor after spring 1969. Frazer Hines, who played Jamie, would also be leaving at the same time.

In early 1968, Sherwin had piloted a new *Doctor Who* format in *The Invasion* [1968 – see Volume 13] where the Doctor worked with the military group UNIT (United Nations Intelligence Taskforce) in 1970s England. Retaining a ‘traditional *Doctor Who* girl’, Sherwin conceived an intelligent colleague for the Doctor who would work towards his goal of repairing the TARDIS; Liz Shaw was created, rather than retaining photojournalist

Isobel Watkins from *The Invasion*. Sherwin believed viewers were bored by outer space monster stories and thought in terms of the BBC TV *Quatermass* science-fiction serials of the 1950s.

If *Doctor Who* continued, its production schedule was to change. With the 1968/9 series, weekly recordings had been abandoned with an extra week now allocated to each story for pre-filming which reduced the number of episodes. Also, for the first time, no serials would be held over from the spring for autumn transmission. It was planned that BBC1 would operate a colour service from mid-November 1969. *Doctor Who* was a key BBC series, so would make its début in the New Year in colour with production resuming in mid-September.

Bryant sought a comedic new Doctor; his first choice was Ron

Moody who found fame in 1960 as Fagin in the musical *Oliver!*

However, Moody did not wish to be associated with what he regarded as a children’s series. The

Right:

‘Traditional *Who* girl’: Caroline John joins the cast.



team considered John Le Mesurier (then in *Dad's Army*) but their second choice was Jon Pertwee, best known for stage comedies like *A Funny Thing Happened on the Way to the Forum* and the long-running BBC radio sitcom *The Navy Lark*. Seeing his photo in *Spotlight*, Bryant recalled Pertwee's performance as an elderly sheriff in the 1966 comedy *Carry on Cowboy*; he felt that the good-looking actor's versatile ability to sing, dance and play the guitar would offer humorous potential for the new Doctor.

On Monday 6 January 1969, the BBC approached the agents of writers Mervyn Haisman and Henry Lincoln, offering £5 for any episode of *Doctor Who* which featured 'Colonel Lethbridge-Stewart' whom the writers had created for *The Web of Fear* [1968 – see Volume 11]; the writers accepted.

Vacancy in the TARDIS

Troughton's departure was announced late on Monday 6 January and covered by the press the next morning, with Bryant saying he was looking for a replacement. Some reports erroneously indicated that Wendy Padbury would be returning as Zoe. The story was brought to the attention of Jon Pertwee that Sunday at the Paris Theatre on Lower Regent Street by his friend Tenniel Evans during rehearsals on *The Navy Lark*, and Michael Bates also encouraged Pertwee to put his name forward. While wanting to move from comedy into straight acting (in which he had trained), Pertwee was uncertain if he was right for the Doctor. Telephoning his agent Richard Stone, the actor tentatively suggested an approach to the BBC. His agent felt this was a bad idea, but contacted the Corporation on the off-chance. Next day, Pertwee received a call from Stone who had been amazed to



Left:

Jon Pertwee – the man who took over from Patrick Troughton as the Doctor.

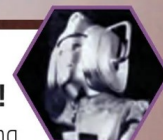
discover that his name had been second on Bryant's list.

However, the the 1968/9 series of *Doctor Who* had received poor ratings; at the BBC Programme Review Board meetings in January and February 1969, head of drama series Shaun Sutton had noted that *Doctor Who* was losing out to American film series such as *Tarzan* and *Land of the Giants* which ITV regions were scheduling at Saturday teatimes. Dicks knew that *Doctor Who* would be cancelled if BBC Drama could find a suitable replacement. A *Quatermass* revival was considered and Sherwin spoke to the character's creator Nigel Kneale, but Kneale had no interest in such a venture. Another possible replacement was adaptations of scientific romances penned by French writer Jules Verne.

Should *Doctor Who* continue, by the start of February 1969, Dicks had Robert Holmes on standby to write the first serial. Holmes had previously written *The Krotons* [1968/9 – see Volume 13] and *The Space Pirates* [1969 – see Volume 14]. As the new format was ideal for 'alien invasion' stories, Holmes, Dicks and Sherwin discussed the arrival of an alien intelligence on Earth

Connections: Invasion Earth!

► In his initial meeting with Liz Shaw, the Brigadier refers to two previous attempts to invade Earth – the Cybermen in *The Invasion* [1968 – see Volume 13], and the attack by the Intelligence in *The Web of Fear* [1968 – see Volume 11].



SPEARHEAD FROM SPACE ▶ STORY 51

Right:

Dolly Doctor!
Producer
Derrick
Sherwin felt
a doll factory
had creepy
potential...

concurrent with the Doctor's exile; this formless intelligence travelled in segments that needed to be reassembled on arrival so it could create a new body for itself. Sherwin recalled walking around streets close to the BBC Film Studios at Ealing and being struck by the sinister nature of display mannequins in shop windows. The team agreed that the notion of humanoid dummies that came to life and could replace human originals was a scary one. Sherwin had also seen a factory where children's dolls were made and felt that this offered similarly creepy overtones about the use of plastic. Holmes postulated that the intelligence would have an affinity for plastic. The intelligence was originally conceived as glob of instinct in the form of plastic.

On Wednesday 12 February, Holmes was commissioned for a story treatment entitled *Facsimile* to deliver by Friday 21 February. Certain storyline elements discussed with Dicks and Sherwin appeared to be influenced by the 1955 serial *Quatermass II*, although Holmes later claimed that he had never seen it.

Delivered on Friday 14 March, Holmes' original story breakdown for *Facsimile* was very close to the broadcast serial. In Episode 1, the nameless poacher who found the alien sphere was attacked by something with 'two oddly white and waxen hands'; the tracking station operatives were not UNIT personnel. Government research scientist 'Liz Shore' entered a branch of UNIT via 'a shabby run-down shop' in a London street. UNIT was run by the Brigadier assisted by 'Captain Monro' and when the Doctor was kidnapped from his private hospital ward, he was held prisoner in a storeroom: 'The Doctor is slumped on a chair in a circle of light, questioned by a man whose face we do not see... the Doctor makes no reply



and we see that he is given an injection. After a moment he simply crashes to the floor. Baffled, his questioners leave... [The Doctor] manages to smash open a small window and make his escape.'

Madame Tussauds

In Episode 2, Channing was shown transferring energy out of one of the globes, animating a 'man-like auton'. The Doctor emerged from his coma at the hospital and demanded that Dr Henderson returned his clothes; Henderson informed Monro of the Doctor's recovery. 'The Doctor appears and demands to be allowed to leave: he must get back to his police box. Monro tells him that the police box has been taken to UNIT HQ in London and that's where the Doctor's going too, whether he likes it or not.' When Ransome broke into the deserted factory, 'He finds limbs of autons ready for assembly and completed autons standing motionless against a wall. As he goes by one of them turns its head to watch him pass.' Channing became aware of his presence and gave the command, "Destroy him." The Auton 'unscrews its hand to reveal the nozzle of a gun and blasts at him.'

In Episode 3, the poacher was keeping the swarm leader globe in an old metal trunk in his hut. Channing arranged to have the globe collected after dark. Having heard that the poacher had been enquiring about a reward for finding such a strange object, the Brigadier told Monro to locate

him. The poacher was having his supper in his hut when the door crashed open to reveal an Auton. 'Monro's men enter. The auton smashes its way through them and retreats. Their shots have no effect on it and it gets away.' Monro took the globe back to the Army Tent to show the Doctor.

In Episode 4, while waiting for UHF equipment to be delivered, the Doctor visited Madame Tussauds with Liz and the Brigadier where Auto Plastics had mounted a free display. Later, while the Doctor continued his work at HQ, Liz and the Brigadier went back to the waxworks to steal a facsimile for him. In his lab, the Doctor momentarily unshielded the globe, allowing Channing and Hibbert to locate the swarm leader. At the waxworks, the Brigadier and Liz saw Channing activate the Autons and narrowly escape. UNIT HQ was attacked by Autons, but the Doctor found the frequency he had been looking for, exploding the globe which made the Autons collapse. As the shop window dummies came to life, UNIT planned its attack and the Doctor made arrangements with Liz to make a move at six o'clock. Facing Channing, Hibbert and the Autons in the factory, the Doctor learned that the aliens existed 'in vast hives which cover entire planets... England will be reduced to chaos and conquered then used as a springboard to take over the world.' At six o'clock, the Doctor turned on a transistor radio in his pocket and the high-pitched sound from it defeated the Autons. UNIT found the real Hibbert and Scobie in the factory in suspended animation. At UNIT HQ, 'The Doctor explains how Liz was sent to Broadcasting House to arrange for the broadcasting of the frequency that destroyed the aliens.'

Holmes revised the *Facsimile* breakdown. In Episode One, the facade for UNIT entered by Liz Shaw was now 'a Railway

Station/Shopping Arcade' and the Brigadier's second in command was now 'Captain Munro'. When the Doctor was kidnapped, this time in reception, 'There is a struggle between the intruders and the Unit Guard. The intruders are forced to retreat. In the melee, the Doctor recovers and escapes from the hospital.' This version of the breakdown introduced the concept of Channing creating the alien creature in the plastic coffin, seen from Episode 2 onwards. The poacher found another globe in the woods while out rabbiting with a small boy; they later asked a policeman about a reward for finding the object. The Doctor escaped from the hospital via a window and made his own way to UNIT HQ. In Episode 3, the small boy was with the poacher in the hut when the Auton attacked; he ran for help, finding Munro and his men. Episode 4 now saw only the Doctor and Liz initially visiting Madame Tussauds while the Brigadier saw the Home Secretary. The real Scobie was in a container at the security area – and his replica prepared to recover the globe. The Brigadier, Liz and a UNIT team left to get a facsimile from the waxworks for the Doctor; there was a battle with the activated Autons which were forced to retreat. In the UNIT Lab, Munro brought in two MI5 men who were guards from Auto Plastics; in the ensuing fracas, Munro and one MI5 man were shot, but the other assailant escaped with the globe. When UNIT attacked the factory, the Doctor and Liz now arrived with the UHF transmitter and the Doctor confronted Channing, Hibbert and the Autons whereupon he was attacked by the monster in the plastic coffin. The UHF unit

Connections: Shocking solution

► The Doctor defeated the Nestenes with a form of ECT – electroconvulsive therapy – 'shock treatments' used in psychiatric treatment to offer relief from illnesses such as mania.



sent the monster berserk, ‘destroying the autons and Channing and Hibbert, and finally collapsing into a shapeless puddle of plastic.’ Back at UNIT HQ, the Brigadier blackmailed the Doctor into continuing to work for UNIT.

By the time *Doctor Who*’s continuation was confirmed, the last shots of Troughton’s Doctor had been filmed at Ealing Studios in early April for *The War Games* [1969 – see Volume 14]. As such, there would be no transformation between Doctors as seen in *The Tenth Planet*. Bryant moved ahead with the casting of Pertwee.

Unsure about accepting the BBC’s offer, Pertwee allowed himself to be wined and dined by his old friend Shaun Sutton. Over one dinner, Pertwee agreed to become the new Doctor, but was unsure of how he should play the part. “I want Jon Pertwee,” explained Shaun. This threw the actor somewhat; throughout his career he had usually played extreme characters, hiding behind comedic voices and outrageous make-up. Pertwee felt that Troughton’s portrayal had been very clownish; instead, he opted to make his

Doctor a believable hero and crusader who also shared Pertwee’s love of gadgets and fast transport. This was at odds with why Bryant had selected him, a fact that Pertwee was unaware of until the two men met again in 1983. Meeting Dicks in the BBC bar in 1969, Pertwee explained that he wanted to play the Doctor as a straight hero.

Pertwee was offered a contract for a minimum of 21 episodes spanning four serials and to be made from Saturday 13 September to Tuesday 26 May 1970. The next booking was Nicholas Courtney, who eagerly accepted the guarantee of regular work playing Brigadier Lethbridge-Stewart. Courtney was also offered a minimum 21 episodes on Tuesday 27 May.

With the Doctor cast, Holmes was commissioned for four scripts under the working title *Facsimile* on Tuesday 3 June 1969, with a tight target delivery of Monday 30 June.

On Tuesday 17 June, Jon Pertwee donned a smart suit and a floral tie for the press call which would announce his appointment as the new Doctor. Probably conducted at the actor’s Regency mansion in Barnes under the supervision of BBC press officer Kevin O’Shea, Pertwee posed with a hired hand wearing a Yeti costume and a copy of that week’s *Radio Times*.

The press held back on the announcement until Saturday 21 June when *The War Games* concluded Troughton’s tenure on BBC1. This made the front cover of the *Daily Express* with *Dr Who’s last wish... and up pops Pertwee* which showed the actor with the Yeti. The ‘new, swinging Dr Who’ was to debut in January with the actor playing ‘a modern Who – no frock coat and baggy trousers – and, above all, *sophisticated*’. Since most of the series’ eight million viewers were adults, storylines would now reflect this;

Below:
The poacher –
Sam Seeley.





out went the 'young space travellers' and in come 'a middle-aged brigadier and slick-chick female scientist' who would help the Doctor battle monsters in 'modern Britain'. "The Daleks marching down Piccadilly is much more horrifying than anything up in space," commented Sutton. *The Times* reported on the actor's casting and his appearance 'after the summer break next January' in *Dr Who* Jon. In *The Sun*, Bryant also spoke of the new character, Liz.

Own voice

Pertwee was interviewed by the *Daily Express*' Sue Freeman, with the chat appearing on Monday 23 June as *Straight into a new world – with Dr Who*. "I've only seen two actually. You can't call me a fanatic up to now," admitted the actor who said that his two children – five-year-old Sean and eight-year-old Dariel – were "great fans [although] the news that I was becoming Dr Who hasn't impressed them". The 49-year-old explained: "I wanted a larger audience to accept me as a straight actor... I will play Dr Who absolutely straight with no baggy trousers. And I shall probably use my own voice for a change."

When Holmes delivered his script for Episode One on Monday 23 June, it was now entitled *Spearhead from Space*. "I had no idea how he would play the part," recalled Holmes of Pertwee in the fanzine *Type 40*, "I made his dialogue slightly more polished (or pompous) than the kind of speeches I'd written for Troughton.

It seemed to work." The new Doctor would not be shown immediately in the opening episode, but appear gradually over the early instalments to keep the viewers watching.

In Episode One's script, the opening scenes were set at an RAF tracking station manned by an RAF Technician and a WRAF Officer. When the officer told her subordinate to report to UNIT, the technician had not heard of the organisation, causing her to say: "Don't you read Standing Orders? We have to report all unusual occurrences to them." An electrical storm knocked out the radar. The energy unit was 'a football-sized sphere. It is pulsing with an eerie blue-white light' and one was found by Sam Seeley 'a tough-looking poacher in his fifties.' When the Doctor arrived in the TARDIS, 'He claws at the door, closing it, and then slides down against the side of the Tardis. He pitches forward on to his face.' In the early hospital scenes, it was specified that the face of the Doctor (referred to as 'Dr Who' in the stage directions) should not be seen. Lethbridge-Stewart's name was not hyphenated in the script, but was on the closing credits.

Liz Shaw's arrival at UNIT HQ was via a multi-storey car park where an attendant at a barrier checked her ID. UNIT HQ was 'a modern office and communications centre'. When Liz speculated if the meteorites were considerably larger than usual, she pondered on them arriving in "some kind of Freak Heat Wave". "The temperature there was over 28 centigrade while a few miles away there was ground frost," replied the Brigadier. "It's not All-Fool's Day, nurse," Henderson harshly reprimanded his colleague when she handed him the Doctor's X-rays. As Henderson was attacked: 'We get a fleeting glimpse of a smooth, somehow faceless

Left:

Nicholas Courtney – delighted to be one of the new regulars.

SPEARHEAD FROM SPACE ► STORY 51

Right:
The Brig
dons a pair of
snazzy shades.

figure raising up an arm to strike... We see a close up of the hand. It is huge, smooth and somehow alien... the face of the two attendants are above the frame.' During the kidnap, Channing waited with 'a small plain van'. The business with the Doctor in the wheelchair was added at the suggestion of Derrick Sherwin who knew that Jon Pertwee would be able to get some good physical comedy from the prop.

On Wednesday 25 June it was planned to shoot the new colour title sequence featuring Pertwee's face on Sunday 3 August. On Thursday 26, *Television Today* reported that *Doctor Who* would be returning in colour in January, and named Bryant as its producer; another article on Thursday 17 July emphasised *Doctor Who*'s importance in BBC1's first colour New Year season.

Episode Two's script was delivered on Friday 18 July. The scene where Munro showed the Brigadier the meteorite fragments originally took place in the hospital foyer with the senior UNIT officer examining 'a piece of shiny material. It looks something like roughly fused glass'. John Ransome was 'a young man' who drove his car into the yard at the Auto Plastics factory to visit George Hibbert, 'a man of about forty to forty-five.' Scenes of Seeley hiding the energy unit were set inside the cottage, with the poacher getting a key from a brass candleholder on his mantelpiece to open his trunk. The energy unit attracted the attention of an Auton: 'clad in workman's type overalls... it starts to turn, the whole head and body as one entity, rather stiff but not with robot-like jerkiness.' Seeley's wife Meg was 'in her mid forties, a thin, depressed looking woman in a church jumble sale coat'. At the hospital gates, Forbes flagged down an 'old Rolls Royce' driven by Dr Beavis who was 'wearing an Inverness cape [and] a broad-



brimmed hat'. After Beavis displayed his identification, Munro arrived in a Land Rover to collect Forbes. In the hospital locker room, the Doctor 'finds the keys of Beavis's car in a pocket in the Ulster' and transferred items from his old coat including 'an object like an old-fashioned turnip watch' which he used to track the TARDIS. The Doctor's arrival at the multi-storey car park did not feature his brow-beating of the attendant and the Brigadier told the Doctor that "eighteen or twenty" meteorites came down. In the closing scenes, Ransome cut a hole in a chain link fence to gain access to the Auto Plastics premises.

Fragments

Monday 21 July saw the delivery of Episode Three which began with the Auton's attack on Ransome: 'with a quick twist, it unhooks its left hand. The wrist socket is an open-ended tube which it raises and points... an energy bolt flashes from the Auton's wrist.' At this juncture, the key venue in the final episode had become an unspecified London waxworks rather than Tussauds. What Channing sends after Ransome was 'a "humanised" Auton of the kind seen in the woods'. Meg discovered the sphere inside



the cottage; she entered, took off her hat and tidied her hair in the mirror; she later found the key to the trunk padlock. There was originally more dialogue when Liz revealed that she had procured the TARDIS key for the Doctor. Defending herself against the Auton, Meg used what the stage directions referred to as 'Jasper's shotgun', suggesting that Seeley originally had a different first name. To discover the trunk containing the sphere, the Auton threw the bed in the cottage aside. UNIT's discovery of Ransome's disappearance at the tent was very short. Talking to Hibbert in his office, the Doctor asked what was through a door leading off the room. "That's where my partner, Mr Channing, develops new projects," explained Hibbert, adding that Channing was not there at the moment.

Caroline John was contracted to play Liz Shaw for two serials on Monday 28 July.

The final script was delivered on Friday 25 July. In the early scenes testing the sphere, the Doctor and Liz overloaded the circuit, causing the thermionic valve to blow; the Doctor deduced its resistance to high wavebands. The fake Scobie phoned UNIT from his home. The facsimiles were at a non-specific 'London Waxworks', although one location sequence indicated that the Doctor and Liz 'drive up to Madame Tussauds (or some other

waxworks)'. Looking at the facsimiles, the attendant told the duo: "They seem to upset people somehow. No one stays in here very long." The Doctor told Liz to watch out for the attendant while he studied Scobie, and later as the pair hid to stay into the night and to steal a smaller facsimile in the car, Liz told the Doctor, "We're breaking the law." The policeman attacked by the window dummies was 'having a crafty smoke' and this was the prelude to stock footage showing a 'montage of large scale chaos, panic and destruction'. UNIT's assault on Auto Plastics involved a Jeep and the Doctor's stolen car driving to the woodlands where the soldiers cut a hole in the fence. After Scobie's double was disabled its face became 'blank and featureless, a flat plain of shiny plastic'. Having disabled a further Auton in the factory, the Doctor shouted a warning to the Brigadier as others emerged from the security area. The confrontation dialogue between Channing and the Doctor was shorter, omitting the Doctor's comment that he was not human. In the closing scene, the Brigadier telephoned the hospital to tell Dr Beavis that his car had been commandeered by one of his staff on a high-level security matter; UNIT would arrange compensation, and the Doctor told the Brigadier not to penny-pinch.

Preliminary filming was undertaken at RAF Finningley on Tuesday 1 July. Regular *Doctor Who* composer Dudley Simpson recorded the theme tune and incidentals at Riverside Studios on the evening of Monday 4 August. The two episodes were then recorded at Television Centre on Thursday 7 and Thursday 14 August.

Joining the production at the start of August was Derek Martinus, a director whose association with *Doctor Who* reached back to *Galaxy 4* [1965 – see Volume 6]. Martinus was delighted by

Connections: Bigger on the inside

► For the first time, the difference between the TARDIS' internal and external sizes is explained with the phrase 'dimensionally transcendental'.



Holmes' scripts and the chance to work on the first colour *Doctor Who* serial; he had recently directed both *What Maisie Knew* and an episode of *The Expert* in colour for BBC2.

Before production began, Pertwee attended another photocall. The actor envisaged emphasising

the Doctor's style and class by wearing a high-collared plain suit in either black or white silk similar to the sort worn by former Prime Minister of India, Pandit Nehru. Sherwin wanted something more down to earth. Not taking the issue entirely seriously, Pertwee assembled an outfit from his own wardrobe, comprising his grandfather's black Inverness cape with scarlet silk lining, a frill-fronted and cuffed voile shirt sold by the exclusive Mayfair boutique Mr Fish, black Edwardian cut trousers, black elastic sided boots and a blue velvet smoking jacket. To his amazement, the BBC agreed to this forming the basis for his dashing new costume, the cloak giving a protective element.

Costume designer Christine Rawlins was assigned to the new series; she had joined the BBC at the start of 1969 and had mainly been working on *Z Cars*. Aiming to contrast with Troughton, Christine wanted to develop Pertwee's image from the photocall, while also recalling the romantic Edwardian image of Gerald Harper in the BBC1 adventure series *Adam Adamant Lives!* in 1966/7. The Doctor's outfits were tailored by Arthur Davey, including the dark blue jacket with red lining which he was to wear for his first series, along with a black cape with red silk lining, a black ribbon tie, black trousers held up by black braces, and a white handkerchief in the jacket pocket. In addition to this standard costume, the

Doctor briefly donned a fedora during Episode 2 for his escape from the hospital.

Title sequence

Devising a new colour title sequence to depict Pertwee's face (as with that showing Troughton), graphic designer Bernard Lodge was disappointed to discover that the monochrome 'howlaround' feedback techniques which had conjured up strange shapes for the 1963 and 1967 versions worked badly using the colour cameras. Ultimately, Lodge and his colleague Ben Palmer filmed these patterns in monochrome. Early plans to open with a shot of Pertwee turning and tossing his cape over the camera, allowing the titles to flow in its enshrouding darkness, were abandoned. At a photocall, Lodge carefully lit Pertwee's face from either side in high contrast to give a central shadow; other longer shots of him standing with his hand raised were ultimately unused. Film recording of the different elements took place in Television Centre Studio 5 between 6.30pm and 7.30pm on Sunday 3 August. The photos of Pertwee and the new series logo (based on a Futura font) were fed in electronically, along with patterns to generate concentric diamond, circles and a spiral, and the whole sequence shot on 35mm film (later reduced to 16mm). After the footage had been filmed, an optical printer was used to add the colour in the form of colour gels, which gave soft patterns.

It was also decided for the first time to produce footage to back a closing credit sequence. Since 1963, this had usually consisted of a roller caption shown over a black background, with a few notable exceptions such as *The Web of Fear*. The standard opening film ran to 35 seconds and the closing to 90 seconds.

On Tuesday 5 August, location filming for *Spearhead from Space* was scheduled for Friday 12 to Friday 19 September, cancelling a planned shoot day on Saturday 20 and with the last three days on Stage 2 at Ealing. At the BBC Radiophonic Workshop, Brian Hodgson began creating 32 new bands of sound effects in August, including background sounds for the factory as well as 'Mechanical Auton' and 'Physiological Auton'.

Caroline John prepared to play Liz very seriously, purchasing a scientific dictionary to check up on technical terms that appeared in the scripts. This encouraged her greatly as she felt convinced that the show was acquiring a new sense of purpose. But as the series wore on she was to find that this science-fiction genre – of which she had little liking – generally made up most of its own fictional science. John had a costume fitting on Thursday 21 August and on Wednesday 10 September was revealed to the press, posing in a short-skirted outfit at the wheel of a Jeep in Television Centre's car park. That week, the '25-year-old' (actually 29) featured in a small *Radio Times* article entitled *Caroline, the new Dr Who girl*. This revealed that John had been appearing on stage in Ipswich before grabbing a holiday in France prior to starting on the series, and that her 10-year-old

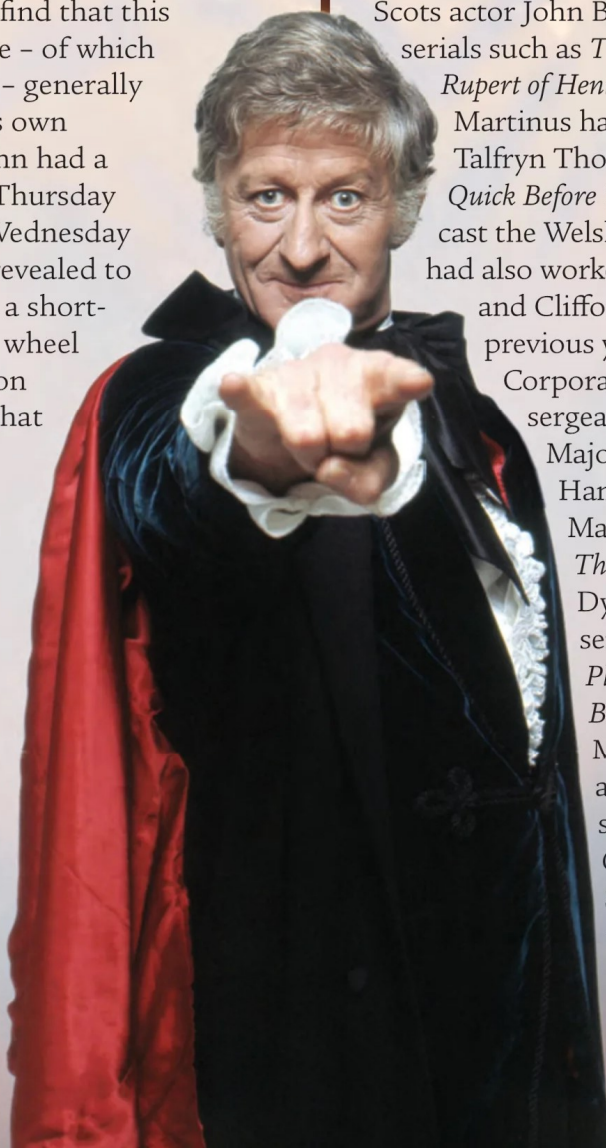
brother was very excited about his big sister being in *Doctor Who*.

By the time production began, transmission for *Spearhead from Space* had been set as Saturday 3 January. Pertwee had costume fittings on Wednesday 27 August and Thursday 4 September.

The serial's main guest star was Hugh Burden as Channing. Born in Ceylon, Hugh had a long theatre and radio career and had recently starred in Thames' *The Mind of Mr JG Reeder*. Playing Hibbert was John Woodnutt who had appeared in *Billy Bunter of Greyfriars School* as well as series such as *Swizzlewick* and *Rogue's Gallery*. Neil Wilson – playing Seeley – had been a regular in both *Dixon of Dock Green* and *Dr Finlay's Casebook*. Cast as Munro, Scots actor John Breslin had featured in serials such as *The Master of Ballantrae*, *Rupert of Hentzau* and *Curtain of Fear*.

Martinus had previously directed Talfryn Thomas in the BBC serial *Quick Before They Catch Us* and now cast the Welsh actor as Mullins; he had also worked with George Lee and Clifford Cox in *Z Cars* the previous year and cast them as Corporal Forbes and the UNIT sergeant respectively. Playing Major General Scobie was Hamilton Dyce whom Martinus had directed in *The Newcomers* in 1967; Dyce had also featured in series such as *No Hiding Place*, *The Spies* and *Big Breadwinner Hog*. Cast as Meg was Betty Bowden, a veteran on many serials such as *Sixpenny Corner*, while Derek Smee who had featured in *Three Golden Nobles*, was Ransome. ■

Left:
"Doctor Who
needs YOU!"



Production

Shooting on 16mm colour film began on Saturday 13 September. This was the first day that the regular cast members got to meet each other. Caroline John first encountered Jon Pertwee in the make-up room; although he himself was nervous, he attempted to put her at ease and she soon realised how generous he was to other cast members. Nicholas Courtney quickly formed a bond with John. The life-long bond between Courtney and Pertwee took longer to form (although Jon soon started calling him “the Brig”), and Courtney also felt that Derek Martinus was a rather distant director. As the Brigadier, Courtney continued to wear a false moustache.

Additional UNIT costumes were made to Bobi Bartlett’s designs from *The Invasion*. For Liz’s costume, Christine Rawlins recalled some vacuum moulding work done by the Royal College of Art in her teaching days; vacuum-formed beige

panels were added to a red jacket made from jersey material. John found that this costume was not very warm – nor what she expected a Cambridge scientist to wear. Meanwhile, Pertwee was delighted by the hairdressing skills of make-up assistant Irene Walls and asked for her to be assigned to him permanently.

Scenes on the Auto Plastics factory floor were performed at the Favourite Dolls Factory on Georges Road in Holloway. The faces of the actors playing Autons – such as Constance Carling as the secretary – were smeared with Vaseline to give them a shiny, plastic look. The entrance to UNIT’s London HQ was the National Car Park at St Pancras Station. Prior to her arrival in Episode 1, Liz was driven in a Ford Zodiac MkIV along Euston Road and Midlands Road near to the station. For the departure of UNIT’s forces in Episode 4, a Land Rover was also featured along with a 1927 Vauxhall 14/40 Princeton Tourer – the car stolen by the Doctor. The UNIT commissioner was originally played by extra Jeff Brighty; speaking on the featurette *Down to Earth*, actor-turned-producer Derrick Sherwin recalled: “He just couldn’t do it. I finally got fed up. Get the damn uniform off him. I’ll do it.” Although still a member of Equity, the actors’ union, the producer did not claim a fee for his appearance.

Martinus found Pertwee was nervous about embarking on his first long-term straight role. However, the star was keen to stamp his mark on the character and – gaining confidence – he started to introduce wilder elements of comedy that the director kept under close control.

Below:
The Third Doctor takes his new companion under his wing.



None of the regulars were required early in the morning on Sunday 14 which was devoted to the Auton display mannequins being activated in Episode 4, shot on Ealing Broadway in North London. Crowd control was still awkward at this time, but the cast comprised a few extras, stuntman Billy Horrigan from the HAVOC agency, and five Auton actors. To save money, none of the glass windows at the John Sanders department store were smashed, the effect being achieved by sound effects and clever editing. Attacks on the public were filmed on the High Street, with the workman's hut located on Lancaster Road. Sound effects also implied the presence of emergency vehicles.

Masks and wigs

The blank plastic vacuum-formed Auton masks were manufactured by visual effects in two pieces. Gauze was placed inside the hollow eyes, but this made it difficult for the artistes to see. The mannequin performers donned cheap nylon wigs and clothes with extended sleeves to accommodate the false fibreglass hand mechanism held in each actor's own hand. These were fitted with a latch to hold the fingers in place, and when released by the artiste, the actor could push the gun tube out; these tubes carried a small explosive charge, fired using jack plugs connected

'ALTHOUGH JON PERTWEE
WAS NERVOUS HIMSELF,
HE ATTEMPTED TO PUT
CAROLINE JOHN AT EASE.'

SPEARHEAD FROM SPACE

ST

Above:
An Auton on
the rampage
through
the woods.

to a battery. Two sets of clothes were worn by each performer to increase their apparent number. Visual effects designer John Horton and assistant Alan Whibley used explosive charges when the Autons shot people, extracting powder from a 'dry simulator' that contained orange or yellow aniline dye. The 'victims' wore a steel plate under their costume, with the charge activated by wires up their leg.

Pertwee joined the crew on Monday 15 for filming at the Royal Horticultural Society at Wisley in Surrey, the start of two days on the woodland scenes including most of the Oxley Wood sequences for Episode 1. The arrival of the TARDIS and energy units at night had now been changed to daytime to save on expensive night shooting. The battered, fragile police box prop was assembled for Pertwee to fall from while wearing an adapted version of his predecessor's costume. Horton's team set up explosions when the sphere impacted the undergrowth in Episode 1. Visual effects were responsible for the energy units: transparent globes lit from inside

by blue or red bulbs. The same day, a minor cast change was made; Henry McCarthy was to have provided the voice of Dr Lomax as well as playing Dr Beavis in Episode 2 but this role was ultimately given to Ellis Jones, cast as the RAF technician.

No regulars were required at Wisley on Tuesday 16; the unit completed the woodland scenes of Seeley collecting the sphere, the Auton tracking its quarry, the UNIT team locating a sphere, and a patrol encountering Ransome. The basic Autons wore blue boiler suits (with extended right sleeve) and silver wellingtons. Costume also added the scarves to hide the joins between the masks and the high collar of the boiler suits. The woodland track scenes of the UNIT Land Rover crash were also filmed; clever editing of reaction and point of view shots plus a rotating camera created the illusion of the crash.

Exterior scenes for Ashbridge Cottage Hospital were filmed on Wednesday 17 September at Hatchford Park School, Surrey. In attendance was departing producer Peter Bryant who was delighted

to see the look of comic horror on Pertwee's face as the Doctor escaped in the wheelchair; Pertwee was doubled in some shots by HAVOC stuntman Mike Horsburgh. While the two Auton orderlies were also given the Vaseline treatment, Hugh Burden was not – keeping the revelation about Channing a secret. Other scenes filmed included the Brigadier and Liz arriving in the Zodiac, and Munro collecting Forbes. Two Austin LD Ambulances were also hired. Before stealing the Vauxhall, the Doctor also looked at a 1967 MG B GT. The period Vauxhall's gears gave Pertwee considerable problems, and he almost drove it backwards through a hedge.

Auto plastics

Thursday 18 and Friday 19 were spent at the former TCC Condensers premises on Wales Farm Road, Ealing; now purchased by the BBC, this was Auto Plastics and a year earlier appeared in the UNIT/Cybermen battle at International Electromatics in *The Invasion* (a shot of Autons emerging from some double doors reproduced a similar camera shot featuring Cybermen). Thursday covered corridor scenes such as Ransome entering and leaving Hibbert's office (where Martinus was delighted to find a rippled glass door for Channing to watch the Brigadier through, hinting at the fragmented Nestene), the UNIT trio visiting Hibbert, Scobie departing, and part of Ransome's break in. During shooting, Derek Smee gashed his finger while climbing the wire fence and was treated at the Central Middlesex Hospital in Acton before completing his material with a plaster on his left hand.

Friday completed Ransome's break-in and the battle sequences (with stuntman

Derek Martin from HAVOC present), plus material with the fake Scobie. One of the scheduled Auton performers found the mask too claustrophobic to wear, and a replacement actor was needed immediately. Looking at the film unit, production assistant Peter Grimwade spotted Robin Squire, an author who was on a six-month attachment to Terrance Dicks as a trainee script editor. Squire became a main Auton performer for the serial, listed on paperwork as 'Ivan Orton'. When Autons were shot at, small charges sewn into the overalls were detonated. There was also a photocall for Pertwee's new Doctor.

The idea of the Doctor using Beavis' car had been developed into a new regular form of transport for the Earthbound Doctor. In August, Bryant had approached a company called Siva Engineering in Dorset to provide a customised Siva Edwardian vehicle built on a Ford Popular chassis.

During filming, Martinus got on well with Pertwee, and the show's star came to have dinner at his home. Pertwee and Dicks established a good working relationship when the star indicated that he was unsure about some of his technical dialogue; the script editor understood

Below:
Action man
Doctor!



Connections: Brain activity

► Dr Henderson indicates the lack of brain activity for the Doctor using an electroencephalograph, a process developed in the nineteenth century.

X-ray

► An X-ray established his two hearts. In *The Sensorites* [1964 - see Volume 3], the Doctor referred to being struck "under the heart" and Ian detected a single heart in *Inside the Spaceship* [1964 - see Volume 2].



this and agreed to simplify it. Pertwee was keen to play the Doctor straight and make him real, while simultaneously Courtney was looking for humanity and humour as the Brigadier.

There was a gap before rehearsals for the studio work was due to begin. The episodes would generally be recorded one a week as before (with more out-of-sequence recording because of developments in video editing) and had fully moved from the antiquated Lime Grove Studios to Television Centre in February 1969. Episode 1 would start rehearsals at St Helens Church Hall on Wednesday

7 October to record on Monday 13; Episode 2 would rehearse from Tuesday 14 to record on Thursday 23; Episode 3 would rehearse from Friday 24 to record on Thursday 30; and Episode 4 would rehearse from Friday 31 to record on Thursday 6 November.

However, since May 1969, there had been increasing unrest at the BBC because of pay increases falling short of demands

by union members of the Association of Broadcast Staff (ABS) in the light of the move to colour. Realising industrial action could hit Television Centre, Bryant and Sherwin considered how to keep this important début serial on schedule, keeping in mind that shows for the Christmas schedule would take priority in the event of strike disruption.

Sherwin realised that with minimal script adjustments, the serial *could* be completed on film. At this time, the BBC was starting to move back towards filmed drama. *Doctor Who* had usually been made on videotape with pre-filmed inserts. Sherwin argued that the cost of film stock was offset by savings in set construction and studio time. The filming venue would be Wood Norton, a Victorian stately home at Evesham in Worcestershire formerly occupied by the Duke of Orleans and acquired in 1939 by the BBC for emergency broadcasting during the war; this was home to both the Engineering Training Department and a nuclear bunker built in 1966. As BBC premises, shooting would incur no facilities costs.

Martinus was delighted to work on film, and on Thursday 25 September it was formally announced that *Spearhead from Space* would be completed in this manner using a film crew from Ealing Studios. To avoid cast rebookings, the aim was to film across the same period as the planned rehearsals and recordings. Work on the serial was delayed slightly, and Sherwin cabled Pertwee, who was holidaying at Club Nautico in Ibiza, to indicate that he wanted hold rehearsals on Sunday 5 and Monday 6 October, prior to shooting from Wednesday 8 to Thursday 30; could he return by Sunday 5?

Pertwee replied on Sunday 28 September: 'Sorry cannot get back before October 7.' Sherwin acknowledged this,

Right:
Shooting practice.



saying that he would see his star on Tuesday 7 for the readthrough. The shoot was extended by a few days on Thursday 2 October. The film schedule was planned to cover shooting at Wood Norton Hall from Tuesday 7 to Tuesday 28 October and then in the London area through to Thursday 6 November. For a short while, Martinus and Sherwin dreamed that crafting the first colour *Doctor Who* on film might enable a sale to an American network, similar to ITC-distributed film series like *The Saint*.

Disruptions

The production team's caution regarding the potential strike action was well-founded; a pay offer was refused, work to rule introduced on Monday 6 October and industrial action from Sunday 12 severely disrupted Television Centre that month.

Returning for rehearsals on Tuesday 7, Pertwee was pleased that his first serial would be made on film, a medium he was more used to. With accommodation at Evesham limited, cast and crew had to share rooms resulting in Pertwee bunking up with Sherwin at the Manor House Hotel; this establishment had a history of hauntings, with strange events witnessed by Squire and floor assistant Liam Foster much to the interest of Martinus who took the paranormal very seriously. By now, Bryant was moving on to *Paul Temple*, a new colour thriller series made in association with Taurus Film in Munich.

Although precise details of the shoot are unavailable, work at Wood Norton commenced on Wednesday 8 October. Scenes shot on the first day were in the bunker that provided the tracking station (now a UNIT facility) in Episode 1 and UNIT HQ for Liz's arrival. Up to three



Above: Dr Henderson with the Brigadier's right-hand man, Captain Munro.

cameras were used to cover a single take from different angles to avoid multiple takes. Other filming on the first day apparently covered some hospital room scenes, shot in one of the Nissan hut auxiliary buildings; these featured the doctored X-rays to establish the Time Lord's twin hearts, with an extra area painted in black.

Pertwee was fascinated by the Victorian manor house and went exploring, discovering an apparently unwanted French console table in an attic which – with the help of the crew – he attempted to procure for his home in Barnes, lowering it out of a back window.

Shooting in the hospital room for Episode 1 continued on Thursday 9 with UNIT's arrival; Pertwee partly ad-libbed the Doctor reacting to his new face. In the main house, a film camera was mounted on a dolly for the long tracking shot of the Brigadier, Liz and Munro in the hospital corridor. These sequences apparently continued filming on Friday 10, with the kidnapping of the Doctor from the private room being shot mainly on Saturday 11 and completing on Sunday 12. The Duc d'Orléan bathroom in the mansion – found by Pertwee who pointed it out to Sherwin – was used on Sunday 12 for the Episode 2 locker-room scenes; bathing in the cold tubular shower, the Doctor (wearing a shower cap hastily purchased in Evesham

by Squire) revealed the cobra tattoo on his right forearm... a legacy of Pertwee's from his naval days. Pertwee wanted to play this scene fairly straight, while the production team had hoped for him to add more humour. Sunday 12 also saw Henderson on the phone to Dr Lomax.

Hospital foyer scenes were shot in Wood Norton's main entrance hall on Monday 13; these included Mullins phoning the press, the Doctor's admission, and some of the material with the reporters and Channing for Episode 1. The Brigadier addressing the press was shot on Tuesday 14 and featured production team members including cameraman Robert McDonnell and sound recordist Derek Medus director's assistant Cicely Cawthorne (holding a camera script). The Rose Garden, rather than the scripted foyer, was used for Munro showing the Brigadier the fragments in Episode 2.

From Wednesday 15, work continued in the bunker, acting as the laboratory, ante-room and Brigadier's HQ office. Dressing for the lab included the Morok freezing machine from *The Space Museum* [1965 – see Volume 5] (also seen in *The Wheel in Space* [1968 – see Volume 12]), Tobias Vaughn's control panel from *The Invasion*, and a Cyberman spaceship from *The Invasion* (which had also appeared as modern art in an episode of ATV's *The Power Game*). The TARDIS prop was now fitted with a base. To save money on optical printing, the TARDIS was not

seen to dematerialise even partially during the Doctor's escape attempt in Episode 3.

Thursday 16 again seemed to focus on the lab and office, including 'Scobie' taking the energy unit which had been analysed by the Doctor and Liz using the same prop used



by Henderson to check on the unconscious Doctor in Episode 2. Further laboratory scenes were shot with the regulars on Friday 17.

A new producer

Meanwhile, on *Paul Temple*, Bryant needed Sherwin's assistance on scripts. Sherwin agreed to help only if he became co-producer. Shaun Sutton agreed, and Sherwin set about writing new scripts under pennames such as 'David Roberts'.

Replacing Sherwin on *Doctor Who*, Sutton approached Barry Letts who had directed *The Enemy of the World* in 1967/8. At this point, Letts was about to direct two episodes of the new BBC1 twice-weekly drama *The Doctors*. Formally taking up *Doctor Who* on Monday 20 October, Letts was horrified by the show's low budget and quickly set about devising a potential replacement series, *Snowy Black*. With Sherwin leaving, Letts worked with Dicks (with whom he quickly bonded) and Trevor Ray. Pertwee was unsettled by the departure of the producers who had cast him, even before his first story was complete.

Filming on Monday 20 apparently covered material in the Auto Plastics

Connections: What's in a name?

- ▶ The Doctor adopts the 'John Smith' alias which Jamie gave him in *The Wheel in Space* [1968 – see Volume 12].





factory office, with work on scenes in UNIT's HQ and lab over the next two days. Sequences at the Seeleys' home of Brook Cottage at Wheelbarrow Castle Cottage in Radford to the north of Evesham were shot on Thursday 23. Following this, scenes in the factory office and Channing's factory centre were filmed from around Friday 24 with Ransome's visit shot on Monday 27. Squire – alias 'Ivan Orton' – again played an Auton, the one that stalked Ransome; at one point when he was standing motionless alongside the five dummy Auton props, a props man came along and attempted to lift him up. The total destruction of Hibbert was achieved by a rapid cut to reverse footage of a smoke bomb explosion. The first attempt to shoot the climax with the Nestene saw Horton rigging the environment tank with four 12-inch diameter polythene tubes which could be moved by compressed air for the Doctor to grapple with. The results were disappointing; the tentacles burst from the coffin but remained static.

The scenes at Scobie's, home bridging Episodes 3 and 4, were filmed in the entrance hall of the crew's accommodation, the Mansion House Hotel, on Tuesday 28. For the sequence where Scobie is confronted by his Auton double, a

split-screen effect was employed. A take was filmed with a mask blocking half the right of the aperture of the camera to show Hamilton Dyce as the real officer on the left, the film was then rewound, the mask moved from right to left, and the film re-shot with the Vaseline Dyce as the replica in the doorway. The Doctor and Liz using the Tussauds payphone in Episode 4 was also shot, apparently back at Wood Norton.

Shooting resumed in London on Wednesday 29 October, with filming extended to Friday 7 November the following day.

A new version of Ron Grainer's theme tune was assembled during October by its original arranger, Delia Derbyshire, who used elements of the 1967 version, adding in more 'wind bubbles' recorded in 1967; this was completed on Friday 31.

Filming the following week commenced with two days at the Peter Van Arden Studios on Grove Road, Ealing; this apparently covered the UNIT tent scenes with Seeley's visit in Episode 3 on Monday 3, and Ransome's demise on Tuesday 4. 'Ivan Orton' (now another member of the team since Squire had left) held an Auton hand with a concealed blade for when the dummy ripped open the canvas.

The night of Wednesday 5 November found the BBC crew in Madame Tussauds' Great Hall shooting the VIP Room material for Episode 4. In addition to American presidents from George Washington to Richard Nixon and key figures such as Martin Luther King, William Wilberforce, Mahatma Ghandi, Thomas a Becket and Cardinal Woolsey, a group of actors posed as Vaseline-faced facsimiles... one of whom gave quite a start to Caroline John when they suddenly blinked. A photocall was held at the striking location. Some inserts with extras as terrified pedestrians were filmed on Friday 7.

Left:
The Doctor and Liz examine waxwork models at Madame Tussauds.

SPEARHEAD FROM SPACE ▶ STORY 51

Right:
The Doctor's
happy with his
new face.

On Wednesday 12, an extra day was scheduled at Ealing for model work on Wednesday 19, following filming of the next serial, *Doctor Who and the Silurians* [1970 – see page 54]. Completing work on *The Doctors*, Letts met Sherwin and Bryant at a playback for rushes of Episode 4; viewing the Nestene monster, they all agreed that this would have to be reshot. On Monday 17, this was scheduled for Saturday 22 at Ealing.

At Ealing on Wednesday 19, filmed inserts included the opening shot of Earth – a photo taken during the Apollo 8 mission. Another photo caption of some meteorites was seen, with dry ice smoke simulating descent through the clouds. The TARDIS materialisation in Oxley Woods was also achieved as a model effect.



Friday 21 November saw the regular cast attending the British Radio Equipment Manufacturers Association's Colour Exhibition at Euston in costume, emphasising *Doctor Who's* part in BBC1's colour line-up. Next day, the Nestene climax was reshot at Ealing with another 'Ivan Orton' standing in as Channing. This time, the rubber tentacles representing the creature were operated by two of Horton's visual effects assistants inside the coffin, and some were pulled into place by nylon wires wrapped around Pertwee's limbs. ■

PRODUCTION

Sat 13 Sep 69 Favourite Dolls Factory, Holloway, London [Plastics Factory]; NCP, St Pancras Station [Car Park]

Sun 14 Sep 69 The Broadway, Ealing, London [High Street]

Mon 15 Sep 69 Royal Horticultural Society, Wisley, Surrey [Woodland]

Tue 16 Sep 69 Royal Horticultural Society [Woodland/Woodland Track]

Wed 17 Sep 69 Hatchford Park School, Surrey [Hospital Entrance, Drive and Gates]

Thu 18 Sep 69 TCC Condensers, Ealing, London [Plastics Factory]

Fri 19 Sep 69 TCC Condensers [Woodland; Plastics Factory]
N.B. The subsequent daily breakdowns are best estimates based on available contractual information:

Wed 8 Oct 69 BBC Engineering & Training Centre, Wood Norton, Worc [Tracking Station; Hospital Room; UNIT HQ]

Thu 9 Oct 69 BBC Wood Norton [Hospital Room; UNIT HQ/Hospital Corridor]

Fri 10 Oct 69 BBC Wood Norton [UNIT HQ; Hospital Corridor]

Sat 11 Oct 69 BBC Wood Norton [Hospital Foyer]

Sun 12 Oct 69 BBC Wood Norton [Hospital Room; Hospital Corridor; Locker Room]

Mon 13 - Tue 14 Oct 69 BBC Wood Norton [Hospital Foyer]

Wed 15 Oct 69 BBC Wood Norton [UNIT Laboratory; Ante Room; UNIT HQ]

Thu 16 Oct 69 BBC Wood Norton [UNIT Laboratory; UNIT HQ]

Fri 17 Oct 69 BBC Wood Norton [UNIT Laboratory]

Mon 20 Oct 69 BBC Wood Norton [Factory Office]

Tue 21 Oct 69 BBC Wood Norton [UNIT HQ]

Wed 22 Oct 69 BBC Wood Norton [UNIT Laboratory]

Thu 23 Oct 69 Wheelbarrow Castle Cottage, Radford, Worc [Cottage; Cottage Garden]

Fri 24 Oct 69 BBC Wood Norton [Factory Office; Factory Centre]

Sat 25 - Mon 27 Oct 69 BBC Wood Norton [Factory Centre]

Tue 28 Oct 69 Mansion House Hotel, Evesham, Worc [Scobie's Home]; BBC Wood Norton [Phone Box]

Wed 29 Oct 69 Unknown, London

Thu 30 Oct 69 Unknown, London

Fri 31 Oct 69 Unknown, London

Mon 3 - Tue 4 Nov 69 Van Arden Studios, Ealing [Army Tent]

Wed 5 Nov 69 Madame Tussauds, London [VIP Room]

Fri 7 Nov 69 Unknown, London [reaction shots]

Wed 19 Nov 69 Ealing Film Studios [model shots]

Sat 22 Nov 69 Ealing Film Studios [Factory Centre (remount)]

Post-production

So much footage had been shot that two film editors were required to assemble the final programmes. The reprises of Episodes 2 and 3 were different to the climax of the previous instalments, changing the shots of the Doctor being winged in the first and using a take where the Auton hand gun was revealed in the latter. Episode 1 included a stock shot of a rotating radar scanner from the Decca company, plus library film of aircraft vapor trails to represent the Nestene meteorites.

Making cuts

Episode 1 had cuts made to the UNIT officer and technician discussing the meteorite shower; Munro calling the Brigadier from the hospital as Liz scoffs at the Brigadier's claims; the Brigadier pondering if the police box found by Munro could be the TARDIS as he tells Liz they are leaving for Essex; part of the conversation between the disorientated Doctor and the Brigadier in which the former makes reference to the Yeti and Cybermen; Forbes telling the other UNIT soldier that Seeley could have got himself shot; and a short scene showing how the UNIT sentry at the TARDIS is very jumpy – levelling his rifle at a sound in the trees.

Episode 2 lost a scene in the hospital foyer as the Brigadier returns and Munro tells him about the raid; the start of the next scene in the private ward where Henderson discusses his comatose patient; part of the dialogue between Ransome and Hibbert in Hibbert's office; a UNIT

lab scene where the Brigadier tries to explain to Liz that the police box is the Doctor's TARDIS; the start of the next scene in Hibbert's office where Channing reprimands Hibbert for handling Ransome badly; the end of a scene where Seeley considers how valuable his 'thunderball' is as he looks at it; an entire scene in the hospital ward where Henderson tells the nurse that Dr Beavis is coming to examine their patient; the Brigadier complaining that he is surrounded by idiots when informed of the Doctor's escape; the end of a restricted area scene where Channing tells Hibbert he needs more carbon disulphide and that this section is no longer safe for him; the start of a lab scene where Munro tells the Brigadier about the globe being taken; and finally some dialogue between the Doctor and the Brigadier about the former's partial amnesia.

Episode 3's deletions included the very start of the tent scene with Ransome;

Below:

"I see, Captain. Well we'll just assume we had that conversation."



the end of Seeley being evasive with Munro about the meteorite; the start of the Brigadier questioning Ransome; part of Liz giving the TARDIS key to the Doctor; dialogue in the Brigadier's office establishing Auto Plastics in the middle of the search area; the Doctor suggesting the Brigadier pays a visit to the factory after the cottage attack; and some dialogue at the factory where Hibbert tells the UNIT team that shops ordering their mannequins have to pay extra for faces.

Cuts to Episode 4 were extensive, including Liz and the Doctor running tests on the sphere; part of the phone conversation between the Brigadier and 'Scobie'; a short scene of the Doctor telephoning UNIT HQ from the waxworks; a sequence of 'Scobie' arriving at UNIT HQ where Munro says the Brigadier is at Whitehall; part of Munro refusing to hand over the globe to 'Scobie'; part of Munro explaining to the Brigadier about the visit by 'Scobie'; the end of the Doctor explaining events to the Brigadier; the start of the next scene where 'Scobie' tells Channing that UNIT is being watched; some material with Liz and the Doctor working through the night; part of the montage at UNIT HQ as news of the attacks come in; the Doctor

asking the Brigadier to trust him in raiding the factory; the middle of a scene between Channing and Hibbert in which Channing explains about the Nestenes and how they needed to keep Hibbert alive since the replicas can be detected; the end of the UNIT convoy leaving HQ (which showed that the UNIT attendant was now an Auton, referred to by Scobie); and part of the final scene in which it is indicated that Scobie is recovering and in a "shocking temper".

New titles, new title

Optical printing added the opening and closing captions onto the title sequence film; this also allowed the serial title to zoom up. Jon Pertwee was billed as 'Doctor Who' rather than 'Dr Who' as his predecessors had been.

Normally, incidental music was pre-recorded and played back into studio. The switch to film meant that this could be written to fit the action. Dudley Simpson composed around 25 minutes of music that was recorded at Riverside Studios from 10am to 5.30pm on Friday 28 November by eight musicians playing cello, flute, clarinet, horn, trumpet, trombone, guitar and percussion. In addition, as Ransome was led around the factory in Episode 2, a radio played *Oh Well Part 1*, a composition by Peter Green taken from the Fleetwood Mac album *Then Play On* (Reprise RS 27000A) released in September 1969; this peaked at Number 2 in the UK charts in November.

With editing complete, Derrick Sherwin moved fully onto *Paul Temple*, taking Trevor Ray with him. *Spearhead from Space* became one of Derek Martinus' favourite stories, despite his feeling that it consisted of old ideas. However, he vowed never to work on *Doctor Who* again. ■

Right:
Channing
originally had
more to say for
himself.



Publicity

- ▶ When the Christmas double issue of *Radio Times* appeared in December 1969, Barry Letts was furious to see that in the preview of the New Year issue, the listings magazine had printed restricted information from the Drama Early Warning Synopsis; he complained about this on Friday 19 December. On Tuesday 23 December, Jon Pertwee pre-recorded an interview with Sally Thomsett and Elizabeth Dear for BBC1's *Junior Points of View* which was screened on Friday 2 January 1970.
- ▶ *Doctor Who* blazed onto the colour cover of *Radio Times* for 3-9 January with a shot of Pertwee entitled: *Who? Jon Pertwee, that's Dr. Who*. Inside the magazine, coverage was minimal aside from a quote from the actor in the introduction to the week's programmes, and then commenting on his Ibiza holiday home as part of the celebrity holiday feature *Welcome to 1970*. Episode 1's programme billing



featured a photograph of the Doctor and Brigadier in caving helmets from *Doctor Who and the Silurians*, which was then completing production.

- ▶ A 1'15" trailer for *Spearhead from Space*, narrated by Richard Bebb, ran immediately after *Star Trek* on Saturday 27 December at 6.03pm.



Above:
On the cover of
Radio Times.

Left:
Some other
shots from
the same
photoshoot.

Broadcast

- ▶ Competition varied across the ITV stations; in London, LWT repeated its medical sitcom *Doctor in the House* while other stations took colour American film series such as *Tarzan* (eg ATV), *Garrison's Gorillas* (Granada), and *Cowboy in Africa* (eg Yorkshire).
- ▶ At the BBC Programme Review Board on Wednesday 7 January, it was agreed that the new serial had started well and that Pertwee 'made a good Dr Who'; however, Shaun Sutton had reservations that Episode 1's pace was 'a little slow'.
- ▶ Unfavourable comparisons to *Star Trek* were made of the new *Doctor Who* by younger viewers on *Junior Points of View* on Friday 16.
- ▶ Episode 3 was discussed at the Review Board on Wednesday 21 with David Attenborough (director of programmes, television) and Ian Atkins (controller, programme services, television) admiring it even if it was 'rather frightening for grown-ups'. In the *Daily Mirror* on Monday 26, Matthew Coady's review *The vintage nightmare* declared: 'This *Dr Who* adventure... wins my vote as the best in the lifetime of the series so far [suggesting] an authentic sense of the uncanny.' The critic compared Pertwee to Danny Kaye and found his Doctor to be 'wholly acceptable'. In the *Daily Sketch*, Gerard Garrett praised the slick production.
- ▶ At the Programme Review Board on Wednesday 28, Monica Sims (head of children's programmes, television) found Episode 4 'frightening and very well done' while BBC1 controller Paul Fox warmly commended Pertwee. Sutton was also delighted with the look of the new series and its new star.
- ▶ The serial gained an audience of around eight million viewers. The Audience Appreciation Index maintained a score in the 50s. On Friday 27 February, an Audience Research Report on Episode 1 gave feedback from 200 viewers; the programme had been found 'satisfactory' but 'seemed naïve' compared to *Star Trek*. Pertwee's Doctor was readily accepted by young viewers, although they were disappointed that the new series was set on Earth.
- ▶ *Spearhead from Space* was sold to countries including Australia (in January 1971, screened from July 1971), Singapore, Hong Kong, Gibraltar, United Arab Emirates, New Zealand (screened from March 1975), Lebanon, Saudi Arabia, Swaziland, Bangladesh, and Sri Lanka. The story was later marketed to North America from 1984 as a serial and as a 91-minute TV movie. UK Gold screened the serial in episodic and compilation form from February 1993 and TG4 aired the adventure in Ireland in October 1999.

**Left:**

Jon Pertwee was a success with both the BBC and the audience.

July. *Radio Times* cast lists for the first two instalments were accompanied by small drawings of the Doctor by artist Frank Bellamy who had illustrated panels for *Colony in Space* [1971 – see Volume 17] and *The Dæmons* [1971 – see Volume 17] the previous season. The repeats gained very low ratings.

► In 1971, thought was given to moving *Doctor Who* to Friday evenings for 1972. To test this slot, *Spearhead from Space* was repeated as a summer replacement for popular science programme *Tomorrow's World* at 6.20pm on Fridays after the local news during

► Commencing with a double-bill, *Spearhead from Space* began a run of *Doctor Who* repeats on BBC2 on Tuesdays at 6pm from 16 November 1999; ratings were low in opposition to news programmes and Channel 4's *The Priory*. Most of the episodes were taken from regraded film prints made in 1990 that were transferred to D3 videotapes. The serial was also screened in two 50-minute blocks by BBC Four at 7.10pm on Mondays 13 and 20 November 2006 as part of the *Science Fiction Britannia* season.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 3 January 1970	5.15pm-5.40pm	BBC1	23'38"	8.4M (54th)	54
Episode 2	Saturday 10 January 1970	5.15pm-5.40pm	BBC1	24'21"	8.1M (57th)	-
Episode 3	Saturday 17 January 1970	5.15pm-5.40pm	BBC1	24'16"	8.3M (49th)	-
Episode 4	Saturday 24 January 1970	5.15pm-5.40pm	BBC1	24'47"	8.1M (51st)	57

REPEAT TRANSMISSION

Episode 1	Friday 9 July 1971	6.20pm-6.45pm	BBC1	23'38"	2.9M (115th)	-
Episode 2	Friday 16 July 1971	6.20pm-6.45pm	BBC1	24'21"	3.0M (102nd)	-
Episode 3	Friday 23 July 1971	6.20pm-6.45pm	BBC1	24'16"	3.4M (98th)	-
Episode 4	Friday 30 July 1971	6.20pm-6.45pm	BBC1	24'47"	3.9M (83rd)	-
Episode 1	Tuesday 16 November 1999	6pm-6.25pm	BBC2	23'38"	2.89M (19th) ¹	-
Episode 2	Tuesday 16 November 1999	6.25pm-6.50pm	BBC2	24'21"	2.89M (19th) ¹	-
Episode 3	Tuesday 23 November 1999	6pm-6.25pm	BBC2	24'16"	2.44M (26th) ¹	-
Episode 4	Tuesday 30 November 1999	6pm-6.25pm	BBC2	24'47"	2.20M (29th) ¹	-

¹ Chart position in relation to BBC2 programmes only

Merchandise

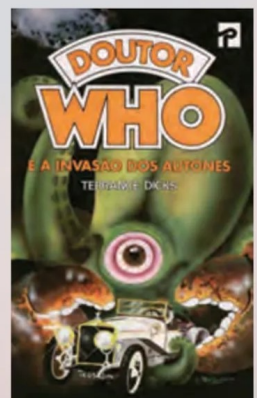
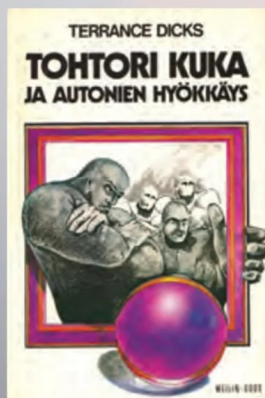
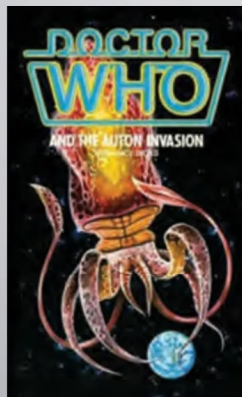
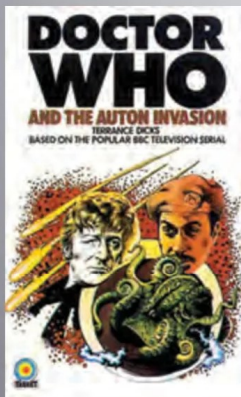
Spearhead from Space was the first of the new Target novelisations, adapted by Terrance Dicks as *Doctor Who and the Auton Invasion*. With a prologue from the end of *The War Games*, the book was published by Target/Universal Tandem in paperback and Allan Wingate in hardback in January 1974, with interior and exterior artwork from Chris Achilleos. The cover was modified slightly for a paperback reissue in August 1978, and then given a new jacket illustration of the Nestene heading to Earth by Andrew Skilleter in 1982. WH Allen reissued the hardback in November 1981 with the

Below:
International
book covers
for *Spearhead
from Space*.

new artwork. A Target paperback entitled *Doctor Who – The Auton Invasion* in March 1991 then featured an art cover by Alister Pearson. Caroline John's unabridged reading was released by AudioGO as a four-CD set in November 2010 and was included in the *Invasion Earth* box set in October 2012. With an introduction by Russell T Davies, *Doctor Who and the Auton Invasion* was reissued with its original cover art in July 2011 by BBC Books.

The novel was translated into Dutch by JJ van der Hulst-Brander for Unieboek BV Bussum as *Doctor Who en de Invasie van de Autone* published in December 1974; into Turkish Reha Pinar at Remzi Kitabevi as *Doktor Kim ve Otonlar* in 1975; into Finnish by Renne Nikupaavola for Weilen & Göös as *Tohtori Kuka ja Autonien Hyökkäys* in 1976; into Japanese by Yukio Sekiguchi for Hayakawa (with lavish colour paintings from Michiaki Sato) in April 1980; and into Portuguese by Eduardo Nogueira and Conceicao Jardim for Presenca as *Doutor Who e a Invasao dos Autones* in 1982.

With the advent of home video, *Spearhead from Space* was one of the first *Doctor Who* serials issued in the BBC's



budget VHS range in February 1988, forming a 92-minute compilation with the Fleetwood Mac track removed. An episodic version appeared in February 1995.

Sound effects from the serial were included on the BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop* in July 1993 and *Doctor Who – The 50th Anniversary Collection* from Silva Screen in September/November 2015.

The serial was first released on DVD by BBC Worldwide in January 2001 and included the following special features:

- ▶ **Commentary** by Nicholas Courtney and Caroline John
- ▶ **UNIT Recruiting Film** – featurette made for BBC1's *Doctor Who and the Daleks* in 1993
- ▶ **BBC Two trailers**
- ▶ **Photo gallery**
- ▶ **Production information subtitles**
- ▶ **Easter Egg**

Episode 1 was given away by *The Sun* as a free DVD in April 2006. The serial was included in the Amazon box set *Doctor Who: The Third Doctor* in November 2006. A restored version of *Spearhead from Space* (now including the Fleetwood Mac music) was released on DVD by 2|entertain in May 2011 in the *Mannequin Mania* set. This included the additional special features:

- ▶ **Commentary** by Derrick Sherwin (producer) and Terrance Dicks (script editor)
- ▶ **Down to Earth: filming Spearhead from Space** – cast and crew look back at the making of the serial including Jon Pertwee, Derrick Sherwin, Barry Letts, Terrance Dicks, Christine Rawlins and Robin Squire
- ▶ **Regenerations: From Black and White to Colour** – a look at the transition to colour production for the series
- ▶ **Radio Times billings** in Adobe PDF format



A Blu-ray release from BBC Worldwide in July 2013 (and its re-release exclusive to Zavvi issued in a 'steelbook' in April 2016) included the following special features:

- ▶ **A Dandy and a Clown:** The Life of Jon Pertwee – documentary looking at Jon Pertwee's career
- ▶ **Carry On: The Life of Caroline John** – a tribute to Caroline John
- ▶ **Title sequence material**
- ▶ **Spearhead from Space: HD Restoration** – a before and after comparison
- ▶ **Production information subtitles**
- ▶ **Coming soon:** *The Green Death* ■

Above:
VHS and DVD covers of *Spearhead from Space*.

Below:
The Blu-ray and 'steelbook' releases of *Spearhead from Space*.



Cast and credits

CAST

Jon Pertwee Doctor Who
with
Caroline John Liz Shaw
and
Nicholas Courtney... Brigadier Lethbridge-Stewart
with
Hugh Burden Channing
Hamilton Dyce Major General Scobie [2-4]
Talfryn Thomas Mullins [1]
John Breslin Captain Munro
Antony Webb Dr Henderson [1-2]
Helen Dorward Nurse [1]
Henry McCarthy Dr Beavis [2]
John Woodnutt Hibbert [2-4]
Derek Smee Ransome [2-3]
Neil Wilson Seeley [1-3]
Betty Bowden Meg¹ [2-3]
George Lee Corporal Forbes [1-2]
Ellis Jones Technician 1 [1]
Tessa Shaw Unit Officer [1]
Allan Mitchell Wagstaffe [1]
Prentis Hancock 2nd Reporter¹ [1]
Clifford Cox Sergeant¹ [3]
Edmund Bailey Attendant¹ [4]
Iain Smith UNIT Soldier² [1-3]

¹ Credited in *Radio Times* as Meg Seeley, UNIT technician, Reporter, UNIT Sergeant and Waxworks attendant respectively

² Not credited on screen; credited in *Radio Times* for Episodes 1 and 2

UNCREDITED

Dennis MacTighe UNIT Driver
Derrick Sherwin Car Park Attendant
Brian Nolan UNIT Soldier
Vicky Maxine Nurse
Rachel Hipwood, Arthur Judd,
Marie Johnson Patients

Ellis Jones Dr Lomax (voice)
Walter Dalby Hospital Receptionist
Patrick Milner, Antonio de Maggio
..... UNIT Soldiers
Rosemary Turner, Lindy Russell Nurses
Dennis MacTighe Ambulance Driver
Trevor Cuff, Hugh Wood, Dave Mobley,
John Hughes, Alan Cooper, Vicky Maxine,
June Jenson Press
Robert McDonnell, Cicely Cawthorne,
Derek Medus TV crew
David Dewhurst UNIT Soldier [Hawkins]
Victor Crocksford, Roy Brent
..... Autons/Hospital Porters
Michael Horsburgh ... Stunt Double for Doctor Who
Constance Carling Auton/Secretary
Christine Bradley Nurse
'Ivan Orton' [*ie* Robin Squire and unknowns]
..... Auton
Ronald Mayer Auton/Commissionaire
Bob Williman Auton
Gideon Kolb, Reg Lloyd, Alan Clements,
Alfred Hurst, David Billa, Walter Goodman,
Maurice Quick, Sandy Stein, Sonny Willis,
Bill Matthews, Maurice Selwyn, Leonard
Kingston, Anthony Maine, Sheila Knight,
June Gray, Bernadette Barry, Joy Burnett,
Lola Morrice, Cara Stevens, Claire Maine
..... Waxworks Visitors/Auton Replicas
Henry Rainer Policeman
Dennis Hayward, Roger Houghton,
Tom Segal, Keith Simon, Kenneth Lindford,
Roger Minnis Autons/Display Mannequins
Doris Lang, Fred Davis, Grace Dolan, Colin
Cunningham, Vi Kane, Terence Denville,
Leslie Bates, Diana Collins Passers-by
Billy Horrigan Stuntman/Passer-by
Norman Littlejohn UNIT Officer
Peter Kaukus, Brian Justice,
John Spradbury UNIT Soldiers



Left:
The Autons
prepare
to attack
unsuspecting
commuters.

Barry Kennington Regular Army Officer
David Melbourne, Derek Hunt,
Alan Granville, Michael Earl, Garry Dean,
Michael Harrison, Laurence Ross, Bill
Matthews, Robert Murray Regular Soldiers
Hein Viljoen, Barry Ashton, Bob Williman,
Arnold Chazen, Cy Town, Keith Ashley .. Autons
'Ivan Orton' Double for Channing
Derek Martin Stuntman
Chris Rushton Unknown

CREDITS

Written by Robert Holmes
 Title music by Ron Grainer & The BBC Radiophonic
 Workshop
 Incidental music: Dudley Simpson
 Special Sound by Brian Hodgson & The BBC
 Radiophonic Workshop
 Special effects designed by John Horton
 Costumes: Christine Rawlins
 Make-up: Cynthia Goodwin
 Film Cameraman: Stan Speel [1-3]
 Film Camera Team: Stan Speel,
 Robert McDonnell [4]
 Sound Recordist: Derek Medus
 Film Editors: William Symon, Adam Dawson
 Script Editor: Terrance Dicks
 Designer: Paul Allen
 Producer: Derrick Sherwin
 Directed by Derek Martinus
 © BBC

Profile

Right:

With fellow comedy actor Kenneth Connor in 1964.

JON PERTWEE

Doctor Who

John Devon Roland Pertwee was born 7 July 1919, after his parents Roland Pertwee and Avice Sholtz had already separated. Estranged from his mother, Pertwee failed to bond with her when briefly reconciled in his teens.

The Pertwees were descended from the Perthuis de Laillevault family, Huguenots fleeing seventeenth-century France. The resulting clan included five generations of well-connected theatrical types.

John's actor father Roland was now a playwright and film screenwriter. He and John's elder brother Michael would create Britain's first TV soap opera *The Grove Family* in 1957.

Raised by his paternal grandmother at Caterham-on-the-Hill, Surrey in the summer and Campden Grove, Kensington in winter, he was expelled from Aldro boarding school, Surrey at seven after breaking a lavatory chain with a Tarzan routine – his first of several expulsions. At his next school, Wellington House prep school, Kent, he put on theatrical shows. At 13 he found bullying was rife at public school Sherborne, Dorset. At Frensham Heights, Surrey at 16, he started an open-air theatre company.

Pertwee auditioned for the Central School of Dramatic Arts in 1936 but, despite his Uncle Guy teaching there, was promptly failed for his lisp. Undeterred, he was accepted by RADA but his rebellious streak saw him 'asked to leave'



after refusing to play a Greek Wind in Euripides' *Iphigenia*.

He briefly joined the Arts League of Service Travelling Theatre, the so-called 'barnstormers' who toured the country in a double-decker bus. At his next engagement, Springfield Theatre, Jersey, he was dismissed for practical joking. His name was misspelled 'Jon' on a billing here, which he then adopted.

After small rep parts in Birmingham, York and Liverpool, he joined the Rex Lesley-Smith Repertory Players at West Pier, Brighton in April 1938. He appeared here in his father's play *Interference*. At the Festival Theatre, Cambridge, Pertwee starred alongside actress Sarah Churchill in *For the Simpleton of the Unexpected Isles*. The company regularly shared tea with her father, future Prime Minister, Winston.

Returning to the West End in 1938, Pertwee appeared in *Goodbye Mr Chips* at the Q Theatre and made his BBC radio début, narrating a production of *Lillibulero* recorded in Northern Ireland.

Taking a small part in his father's play *To Kill a Cat* (1938) at the Aldwych, he befriended young stage manager Shaun Sutton. Among the cast was radio actor John Salew, who one day, unable to attend a recording, sent Pertwee in his place. The producer fired Salew and hired Pertwee as his replacement. Soon Pertwee was recording shows five days a week for Radio Luxembourg including *Marmaduke Brown*,

'JON PERTWEE'S DOCTOR COULD BE
SHOWY, VAIN AND SELF-IMPORTANT
BUT REMAINED A MORALLY CERTAIN HERO.'

Right:
It's fingers at
dawn, with
Hugh Paddick.

Backstage Wife, Young Widow Jones, Mr Reeder and Stella Dallas.

As a background artiste at Denham Studios he made appearances in *A Yank at Oxford* (1938) and, in 1939, *Dinner at the Ritz, A Young Man's Fancy* and *The Four Just Men*, the latter providing his first film lines.

Progress was halted by World War Two, and he was enlisted into the Royal Navy. From November 1940 he was posted aboard battlecruiser *HMS Hood*. Removed for officer training just ahead of the mission to hunt the *Bismarck*, he was thus saved when the ship was sunk weeks later, with only three crew surviving. He survived a later bombing raid at Portsmouth barracks but sustained back problems that plagued him in later life.

Becoming a sub-lieutenant, he was posted to the Isle of Man, where he formed amateur rep company The Service Players. Later transferred to the Security Staff of Naval Intelligence in Westminster, he advised troops on issues of national security, and instructed field operatives in spy gadgetry.

Reassigned to the Naval Broadcasting section, he was dispatched to report on the Naval version of BBC forces radio comedy *Mediterranean Merry-Go-Round*, thought to be overstepping the mark with some satirical comments. He informed the cast if he was allowed to shout out some lines his report would be whiter than white. Producer Eric Barker was hugely impressed and Pertwee's first episode went out three weeks later on 30 November 1945. Two television broadcasts aired in 1947.

Post-war, the *Merry-Go-Round* strand split into separate civvy-street shows, the Navy arm begetting *Waterlogged Spa* in September 1948. Among Pertwee's many characters, his West Country postman earned his own radio series, *Puffney Post Office*, in April 1950.



Pertwee was a radio constant in *Navy Mixture* (1947), *The Adventures of Captain Kettle* (1947), *Up the Pole* (1947-8), *Listen, My Children* (1948), *Can You Beat It?* (1951), *Pleasure Boat* (1953), *Workers' Playtime* (1956-61) and 13 episodes of his own show *Pertwee's Progress* (1955). His most enduring radio success, *The Navy Lark*, began in April 1959 and ran for almost 250 episodes. As Chief Petty Officer Pertwee, catchphrases like, "Left-hand side, down a bit," were repeated nationwide.

Pertwee received one of radio's highest accolades of the day, guesting on *Desert Island Discs*, on 12 October 1964.

Film appearances meanwhile included *Trouble in the Air* (1948), *Murder at the Windmill* (1949), *Miss Pilgrim's Progress* (1949), *Mister Drake's Duck* (1951), *The Gay Dog* (1953), *A Yank in Ermine* (1955) and *Nearly a Nasty Accident* (1961). A nasty accident occurred when he sustained further back injuries making *The Ugly Duckling* (1959), when co-star Bernard Bresslaw fell on him.

In the movie *Will Any Gentleman...?* (1953) he appeared alongside future First Doctor William Hartnell and met actress Jean Marsh. He and Marsh married on 2 April 1955 but formally divorced in August 1960.

Pertwee met German tourist Ingeborg Rhoesa after a skiing accident abroad and

they married on 13 August 1960 at Bourne End Congregational Church, witnessed by a Movietone newsreel crew. The couple soon had two children, daughter Dariel in 1961 and son Sean in 1964.

His TV debut, at the dawn of post-war television, came hosting cabaret *Little Show* on 1 November 1946, and he also fronted two editions of *Variety* in 1947.

He acted in BBC TV shows *Toad of Toad Hall* (1946), *The Wandering Jew* (1947) and a US/UK film series *Ivanhoe* (1958). *Variety* turns came in *Music-Hall* (1953/4), *Six-Five Special* (1957/8) and as sidekick to Norman Evans' landlady character in *Evans Abode* (1956/7). He fronted afternoon magazine *Mainly for Women* (1957) and his own vehicles *Jon Pertwee Drops In* (1952) and *Jon Pertwee Goes Round the Bend* (1955/6).

Working in every medium, he was in panto *Cinderella* at the London Palladium as Ugly Sister Buttercup in 1953 and released an LP of saucy sea shanties *Jon Pertwee Sings Songs for Vulgar Boatmen* in 1962.

Notable appearances in three *Carry On* comedy movies in the mid-60s; ... *Cleo* (1964) ... *Cowboy* (1966) and ... *Screaming!* (1966) marked a move from variety to comic acting. This continued in two one-off BBC sitcoms produced by David Croft, *A Slight Case of... The Enemy Within* (1965) and *Beggar My Neighbour* (1967), and an episode of *The Avengers*, *From Venus With Love*, filmed November 1966.

On stage he was Marcus Lycus in *A Funny Thing Happened on the Way to the Forum* (1963-5) at the Strand Theatre, and starred with Cilla Black in panto *Little Red Riding Hood* at the Wimbledon Theatre 1965 (and in David Croft's BBC panto *Mother Goose* the same Christmas). Stage farce *There's a Girl in My Soup* was at the Globe Theatre, London from October 1966, before a 1967 run on Broadway.

Pertwee turned down a pilot episode of an armed-forces sitcom by Jimmy Perry and David Croft to remain on Broadway. They next turned to Arthur Lowe to play Captain Mainwaring in the sitcom – which, of course, became *Dad's Army*.

The late 60s brought the usual range of engagements including West End farce *Oh Clarence!* (1968/9) and Children's Film Foundation picture *Up in the Air* (1969).

It was *Navy Lark* co-star Tenniel Evans who first suggested Pertwee should apply for the role of the Doctor. Pertwee phoned his agent with the notion, to stony silence. The agent duly called the production office to suggest his client for the role and was received by another silence. Producers Peter Bryant and Derrick Sherwin were allegedly stunned – Pertwee was already second on their shortlist.

Ron Moody turned down the part and Pertwee was presented at a press photo call on 17 June 1969, accompanied by a Yeti.

Below:

Pertwee is announced as the new Doctor, with a little help from a friend.



Peter Bryant admired Pertwee's comedic talents, even if this appeared at odds with a new tougher, action adventure Earthbound format. Pertwee asked old friend and now BBC head of drama Shaun Sutton how he should play it. Sutton suggested he play it as himself. Pertwee responded: "Well, who the hell is that?"

Many viewers would have expected funny voices and disguises – *The Navy Lark* remained on radio all through his *Doctor Who* years – but instead Pertwee played it straight and, heeding Sutton's advice, brought his love of gadgets, fast cars and motorbikes to the role. His dandified costume derived from his grandfather's Inverness cape, which he took to his press call and had previously worn affectedly at RADA.

Pertwee won a whole new generation of young fans as previously falling ratings increased to heights of 11 million. His Doctor could be showy, vain and self-important but remained a morally certain hero.

Though busy with *Doctor Who* and *The Navy Lark* commitments, he filmed one segment of Amicus horror movie *The House That Dripped Blood* in July 1970, immediately after his first series of *Doctor Who*. He also received the 'big red book' on *This Is Your Life* on an edition aired 14 April 1971.

While his predecessor Patrick Troughton had been a very private man, Pertwee was the polar opposite, a showman with an eye for promoting both the programme

and himself. The resulting upsurge in the show's public profile and available merchandise included a single of Pertwee's vocal version of the theme *Who is the Doctor* released in November 1972.

The tragic death of co-star Roger Delgado, as Pertwee later put it, "tainted everything" and prompted an exodus of key *Doctor Who* personnel. Pertwee himself bowed out with the final episode of *Planet of the Spiders* [1974 – see Volume 21], aired 8 June 1974.

A fortnight later, Pertwee was back on TV screens, fronting ITV murder mystery game show *Whodunnit?* (1974-8) for five series, and was in West End farce *The Bedwinner* at the Royalty Theatre from September 1974, then *Irene* (1975/6) at the Adelphi.

He fronted a Green Cross Code safety-campaign advert and guested in *The Goodies* (1975). An ironic addition to the cast of the final 1975/6 series of *The Navy Lark* was April Walker, the actress earlier having been contracted and dropped as Pertwee's new assistant and replaced by Elisabeth Sladen.

British film appearances ranged from Disney's *One of Our Dinosaurs is Missing* (1975) to sex comedy *Adventures of a Private Eye* (1977), while he provided voice talents to *Wombling Free* (1977) and *The Water Babies* (1978). He later appeared in Cannon and Ball movie *The Boys in Blue* (1982).

Pertwee found another hit children's TV series with the title role of *Worzel Gummidge* (1978-81). The scarecrow's voice was based on his Puffney postman of old, but brought his finest acting role, ranging from slapstick to the sentimental. A record, *Worzel's Song*, reached number 33 in

Right:

One of Pertwee's other major successes: the TV version of *Worzel Gummidge*.





the charts in March 1980 and there were two stage versions of the television series. Ended when maker Southern lost its ITV franchise, the series was revived in New Zealand as *Worzel Down Under* (1987-9).

Pertwee was the first to admit, "I'm a very commercially minded man," and his entrepreneurial instincts saw his face adorn Sugar Smacks cereal packets, Co-op recipe books and tins of spaghetti hoops down the years. An autobiography of his early life published in 1984, *Moon Boots and Dinner Suits*, was promoted on lunchtime talk show *Look Who's Talking*.

1980s credits ranged from Channel 4 film *The Curious Case of Santa Claus* (1982), to playing Whistler in an *Omnibus* profile of the artist (1984), to cartoon voice work in *SuperTed*, playing sidekick Spotty Man, (1983-6 and 1990) and *The Little Green Man* (1985).

His last bid at a hit series, ecologically minded science-fiction show *Starwatch*, got no further than a low-budget pilot pitch in 1989.

Cross-media appearances included a BBC radio version of *Superman* (1991), comedy movie revival *Carry on Columbus* (1992), commenting on a death-defying stunt in *The Paul Daniels Show* (1991) and playing Jacob Marley in stage musical *Scrooge* (1992/3). One of his last and favourite TV roles came in an episode of *Virtual Murder* (1992).

He reprised the Doctor in *The Five Doctors* [1983 – see Volume 37] and stage tour *The Ultimate Adventure* (1989). By the

show's 30th anniversary in 1993 he was in new radio adventure *The Paradise of Death* and appeared in *Children in Need Doctor Who* story *Dimensions in Time* – he introduced its second part on *Noel's House Party*. He also featured in straight-to-video science-fiction dramas *The AirZone Solution* (1993) and *The Zero Imperative* (1994), and as the Doctor in fan film *Devious*, shot April 1995.

His last UK TV appearance was in costume as the Doctor, on Cilla Black's *Surprise, Surprise* on 21 April 1996, stepping into the TARDIS one final time to deliver a Dalek to a young fan.

Jon Pertwee died in his sleep on 20 May 1996 of a heart attack, while holidaying with friends in Connecticut. A second volume of his autobiography, *I Am the Doctor*, was published posthumously in November 1996. ■



Above:

Jon never stopped playing the Doctor... a Vodaphone ad from the 90s.

Left:

Reunited with co-stars Elisabeth Sladen and Nicholas Courtney for the 1993 radio drama *Paradise of Death*.



DOCTOR WHO AND THE SILURIANS

➤ STORY 52

The Doctor and UNIT are summoned to a subterranean research centre beneath Wenley Moor after it experiences mysterious power losses. The answer to the mystery lies in the nearby cave network, where an ancient race of creatures is returning to life.



Introduction

In 1970, the notion of the Doctor championing peace over war was, of course, nothing new. At the tail end of the 1960s, however, a slew of hardened warmongers – Dominators, Ice Warriors, the War Lord – had given Troughton's Doctor licence to fight back with deadly solutions [see Volumes 12-14]. *Doctor Who and the Silurians* returns the series to the much more nuanced territory of its early days. In *100,000 BC* [1963 – see Volume 1] the tribe that imprisoned the TARDIS crew exhibited a range of conflicting motivations; in *The Aztecs* [1964 – see Volume 2] the Doctor argues that Barbara is wrong to judge an ancient culture by her modern values; *The Sensorites* [1964 – see Volume 3] dealt with xenophobia, showing good and bad in both humans and aliens.

The Silurians unearths a race of intelligent reptiles that has been in

hibernation under the earth for millions of years. Naturally, the Doctor feels there is potential for these creatures to co-exist with humanity. As the story unfolds, we discover how everyone else reacts when they learn they may have to share their world. In the Silurian camp it's fairly clear-cut: there's the Old Silurian who looks like he might be up for peace, and the Young Silurian who sees humanity as uncivilised apes who need to be wiped out. Above ground, those most vocal about the situation are scientist-cum-potholer Dr Quinn and the ex-military security man Major Baker. Quinn wants to exploit the Silurians. Baker wants to kill them. And despite the fact that the Doctor's allies are willing to hear his point of view, all of the humans express their reservations about their new neighbours at some stage. Ultimately, the Brigadier bombs the Silurians base.

It had to be done. It would be unwieldy for this story to have a peripheral impact on all other stories set after this date or, worse than that, for the Silurians to be welcomed into the fold and then never be mentioned again. A more important consideration, however, is that it's clear the people of Earth aren't ready to share their planet. This is a notion that the series revisited when the Silurians staged a comeback in the 2010 episodes *The Hungry Earth* and *Cold Blood* [see Volume 65].

It's a sobering conclusion at the end of a hard-won battle. It also demonstrates that in this new version of the series, however good his intentions, it isn't always going to be the Doctor who calls the shots. ■

Below:

Major Baker's pre-emptive attack on the Silurians doesn't go entirely to plan.



'THE YOUNG SILURIAN
SEES HUMANITY AS UNCIVILISED APES
WHO NEED TO BE WIPE OUT.'

EPISODE 1

Two potholers exploring caves hear the roar of a savage beast. One is killed, the other flees in terror. [1]

The Doctor has a new car, a roadster called Bessie, but Liz is sceptical he will get it running. They receive a message from the Brigadier to report themselves forthwith to Wenley Moor. The Doctor drives them there in Bessie, and the Brigadier welcomes them to the atomic research centre which has been built in the cave network. [2] He introduces them to the director, Dr Lawrence, his number two, Dr Quinn, and the security officer, Major Baker.

Quinn explains that they are developing a new kind of nuclear reactor. However, an abnormally high number of people have suffered breakdowns, and there have been unexplained power leakages.

Liz feels dizzy in the reactor room [3] and leaves to check the personnel files.

Quinn tells the Doctor that he used to go potholing in the nearby caves until there was an accident; one of the junior technicians was killed while the other is in the sickbay.

Liz is talking to Dr Meredith from the local hospital when the Doctor arrives asking to see the man who was injured. They find him scrawling cave drawings on the wall. [4] The Doctor taps him on the shoulder and the man turns on him. The Doctor thinks the man has had his mind thrown back millions of years.

Lawrence orders another test of the Cyclotron. There is a power failure and the Doctor rushes to the reactor room in time to see Quinn closing it down. One of the scientists, Roberts, attacks Quinn's assistant, Dawson, and the Doctor steps in to help. [5]

The Doctor tells Liz that everything leads back to the caves. He enters the caves – and encounters a prehistoric monster! [6]





EPISODE 2

There is a high-pitched noise and the dinosaur retreats into the caves.

The Brigadier agrees to an expedition into the caves and the Doctor leads him, Baker and a group of soldiers to where he saw the dinosaur. Baker checks a tunnel and sees a humanoid figure in the darkness. [1] He shoots at it, then the dinosaur appears and knocks him to the ground. By the time the others have arrived it has vanished. One of the soldiers, Captain Hawkins, spots a trail of blood and the Doctor gathers some samples.

As night falls, the injured creature emerges onto the moor and shelters in a barn. [2]

The Doctor examines the blood in the centre laboratory. It seems to come from a reptile. The Brigadier arrives with the news that they lost the trail but will mount a full-scale search in the morning.

Quinn goes into the caves, entering a hidden chamber containing a chair and control panels. [3] A voice asks him why he has come and he replies that he wants to warn them to stop taking power from the Cyclotron. The voice tells him that one of their people has been forced onto the surface, and they need his help to find them. They give him a summoning device.

The next morning, a farmer discovers the creature in his barn. He tells his wife, Doris, to call the police, then the creature attacks him. [4]

The Doctor, Liz and the Brigadier arrive at the barn; Doris is in hospital suffering from shock. The Doctor goes to visit her while Liz stays behind. At the hospital, the Doctor shows Doris a drawing of a humanoid reptile [5] and she confirms it is what killed her husband – and that it's still in the barn!

Liz is collecting samples when the creature attacks her... [6]

EPISODE 3

Liz is knocked out and the creature bolts the barn door.

Dawson visits Quinn in his cottage. He shows her the summoning device, the product of another civilisation. Dawson tells him that someone was hurt at the farm.

The Doctor, the Brigadier and Hawkins arrive at the barn and force the door. Liz wakes up and tells them that she saw a reptile that walked like a man. [1] It's escaped through a hole in the back of the barn. Quinn arrives, claiming to have been on his way back to the research centre.

A UNIT helicopter searches the moors. [2] Quinn tells the Doctor he must be getting back to the research centre, but after he has gone the Doctor points out that the farm is miles out of Quinn's way.

Out on the moor, Quinn uses the summoning device and the creature emerges from the undergrowth. [3]

When the Doctor and the Brigadier reach the place where Quinn was, they find footprints and car tracks.

Liz visits Baker in the research centre sickbay. He is convinced that the figure he saw was a saboteur.

The Doctor arrives at Quinn's cottage, to find Quinn still at home. The Doctor notices it is unusually warm; Quinn claims the thermostat is jammed. On his way out, the Doctor tells Quinn that he would save himself a great deal of trouble if he let him help. [4]

The Doctor and Liz search Quinn's office and find a globe showing the world as it was before the continental drift and calculations referring to the Silurian era. [5]

Dawson visits Quinn and begs him to let the Doctor help, but he is paranoid that the Doctor wants to steal the credit for his discoveries.

The Doctor goes to Quinn's cottage and discovers Quinn's corpse. Then a Silurian strides in! [6]





EPISODE 4

The Silurian shoves the Doctor aside and flees through the back door.

Baker knocks out the soldier who has been left to guard him and heads into the caves, searching for 'saboteurs'. [1] Encountering some Silurians, he shoots at them, but once he has used up his ammunition one of them renders him unconscious with its third eye.

The Doctor returns the centre and tells Liz that he believes the Silurians are an intelligent life form and not necessarily hostile. [2]

Using a map made by Quinn, the Doctor and Liz enter the caves and find the entrance to the Silurian base. They sneak past a Silurian working at a control panel [3] and discover Baker locked in a cage, then watch a Silurian being revived from hibernation (the likely cause of the power losses). They then sneak out of the base.

There has been another power loss in the centre. Masters, the Permanent Under-Secretary, arrives and informs Lawrence that the future of the centre is in question. The Doctor and Liz return from the caves, followed by the Brigadier.

Two Silurians interrogate Baker. The Old Silurian thinks the human species should be studied while the Young Silurian thinks they should be killed. [4]

Masters tells the Doctor he can't go back to the Minister of Defence and ask for army support without proof. Then Dawson enters, in shock after discovering Quinn's corpse. She is convinced that the Silurians intend to destroy them, which convinces the Brigadier that he should lead his men into the caves. [5]

The Doctor returns to the Silurians' base and warns them that humans are about to enter their caves. They overpower him and put him in the cage next to Baker. The Young Silurian tells him it has destroyed the humans and uses its third eye on the Doctor! [6]

EPISODE 5

The Old Silurian arrives and orders the Young Silurian not to kill the Doctor.

The Brigadier and his men are trapped in a cave with no way out and no means of contact. [1]

The Old Silurian tells the Doctor that the Silurians ruled the Earth millions of years ago. [2] They placed themselves in suspended animation when they thought the Earth was about to be struck by a small planet. That planet became the Moon, but the Silurians did not wake up until the research centre was built. The Doctor tells the Old Silurian that he thinks he can persuade the humans to live with the Silurians in peace.

As a sign of goodwill the Old Silurian releases the Brigadier and his men. The Young Silurian is not pleased and vows to destroy the “apes”. It goes to the base laboratory and enlists the help of the

Silurian Scientist. They infect Baker with a deadly disease and return him to the caves. [3]

The Old Silurian is furious when it discovers what the Young Silurian has done and gives the Doctor a sample of the bacteria in the hope that he can find a cure.

Baker reaches the research centre and tells the Brigadier, Liz and Masters that the Doctor has gone over to the Silurians’ side. The Doctor arrives and warns everyone to keep away from Baker because he is very ill. Baker collapses. [4]

The Young Silurian kills the Old Silurian and declares itself leader. [5]

The Doctor tells Lawrence that the centre should be closed down. He then learns that Meredith has taken Baker to Wenley hospital. The Doctor, Liz and the Brigadier rush off, and Masters decides he must get back to London.

The Doctor and his friends arrive at the hospital and discover Baker lying dead in the road. [6]





EPISODE 6

The Doctor warns the medical staff to keep back. The Brigadier stays to quarantine the hospital while the Doctor returns to the research centre. Liz gives everyone antibiotics and the Doctor tries to identify the bacterium. Liz checks on where Masters has gone and is horrified to learn he has taken a train to London. [1]

Masters is feeling unwell as he emerges from Marylebone Station. He catches a taxi moments before a police car arrives to find him. [2]

The Doctor's efforts to find a cure are observed by the Silurians in their base. Masters' taxi arrives at the Ministry of Science. Back at Marylebone, the ticket collector feels faint.

The Silurians observe the UNIT soldiers guarding the exits from the caves and the Silurian Scientist wonders if they can resist the bacteria. [3]

The Doctor isolates a number of drugs that may cure the disease. He hopes he isn't too late – but in Marylebone Station, people are collapsing [4] while Masters falls against some railings, dead.

The Doctor and Liz continue to try to find a cure, despite the fact that Liz is beginning to feel unwell. She goes to see the Brigadier in his office, who reports that outbreaks are being reported all over London. Lawrence bursts in, covered in lesions, convinced that people have been plotting against him. [5] He attacks the Brigadier but then has a fatal seizure.

The Doctor enters with the news that he's found the antidote, while in their base, the Silurians start burning a tunnel to the research centre.

Liz confirms that the antidote works but then Hawkins runs in to report that the Silurians have broken out of their base and are advancing. Alone in the laboratory, the Doctor is writing down the formula for the antidote when the Silurians burst in and overpower him! [6]

EPISODE 7

The Silurians drag the unconscious Doctor back through the tunnel and seal it behind them. Wondering what is holding the Doctor up, Liz goes to the laboratory and gathers his notes.

Encaged in the Silurian base, the Doctor informs the Silurians that he has discovered a cure to their plague. [1]

The Brigadier orders Hawkins to send every man they have to the caves. Liz gives the formula to Dr Crawford, who will then go into mass production with the antidote.

The research centre suffers a power failure and the lift and telephones stop working. The Silurians re-open their tunnel and enter the centre with the Doctor. [2] He tells the Brigadier to do as they say, but Hawkins arrives and shoots at them. The Silurians kill him.

The Silurians go to the reactor room and the Doctor tells the scientists that

if they follow his instructions their lives may be spared. He connects the Silurians' 'molecular disperser' to the reactor; they intend to destroy the Van Allen belt! [3]

The Doctor and Liz overload the reactor, which destroys the disperser but which also means there will soon be a massive explosion, leaving the whole area radioactive. [4]

The Silurians retreat to their base so they can return to hibernation. The Brigadier congratulates the Doctor but he wasn't bluffing. Fortunately, he prevents the explosion by fusing the neutron flow.

The Doctor enters the Silurian base where the Young Silurian is waiting. It tries to kill him – but the Brigadier arrives and shoots it in the back. [5]

The Doctor wants to begin reviving the Silurians again so that he can reason with them. He leaves, telling the Brigadier that nobody is to enter their base. Bessie breaks down on the moors – and the Doctor watches with dismay as the Silurian base is blown up. [6]



Pre-production

Doctor *Who and the Silurians* had its origins in the summer of 1969 as *Doctor Who's* format was redefined. Producers Peter Bryant and Derrick Sherwin, with script editor Terrance Dicks, had decided to exile the Doctor on Earth to keep production costs down and capitalise on the success of *The Invasion* [1968 – see Volume 13] which had introduced the specialist military force UNIT. Writer Malcolm Hulke, who had previously co-written *The Faceless Ones* [1967 – see Volume 10] and *The War Games* [1969 – see Volume 14], was sceptical about the new format, believing it would allow only two types of serial: alien

invasion or mad scientists. He was keen to avoid both when Dicks asked him for a six-part storyline with a cave setting, inspiring an encounter with the original inhabitants of Earth prior to humanity; looking at the age of Earth, Hulke and Dicks felt that ‘Silurian’ sounded suitably monstrous. The result was a story proposal entitled *Doctor Who and the Monsters* which was commissioned on Sunday 15 June 1969 for delivery on Sunday 29 June, but actually arrived Friday 11 July.

The storyline was rapidly expanded to a seven-part serial entitled *Doctor Who and the Silurians*, or just *The Silurians* – the intended transmission title. Hulke was commissioned to write the scripts on Monday 11 August with a delivery

Right:
Hiding in
the caves –
a Silurian!



date of Monday 29 September. Episode 1 arrived on Friday 15 August, Episode 2 on Monday 18 August, Episode 3 on Friday 22 August, Episode 4 on Monday 25 August, Episode 5 on Friday 29 August, Episode 6 on Tuesday 2 September, and Episode 7 on Monday 15 September.

Going underground

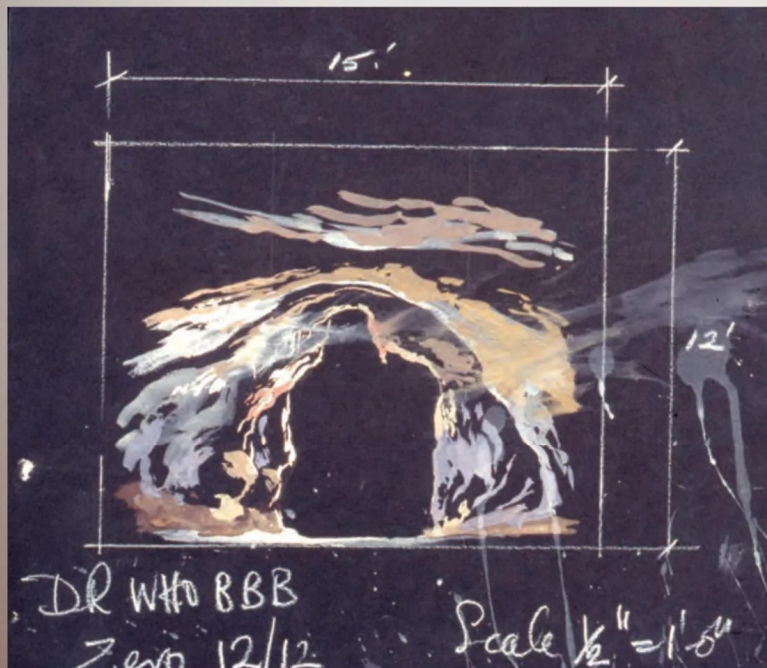
BBC staff director Timothy Combe was assigned to the serial. Starting as an assistant floor manager on *The Keys of Marinus* [1964 – see Volume 2], Combe had been the production assistant on *The Reign of Terror* [1964 – see Volume 3] and *The Evil of the Daleks* [1967 – see Volume 10]. Completing the BBC director's course in 1969, he had worked on *The Newcomers* and *Z Cars*. Combe initially considered the logistics of using some of his filming allocation to shoot the cave scenes at Wookey Hole in Somerset. But this idea was abandoned, mainly due to the distance of the location from London and the time it would take to transport the cast and

crew there and back. In Hulke's scripts, the Silurians had been binocular, just like humans, but it was Combe who suggested that they should have a third eye that they could also use to operate machinery and use as a weapon.

Rehearsal scripts in the early autumn show that the producer of the serial was to be Bryant, and it seems that the planned recordings were delayed a week (Episode 3's script – entitled *The Silurians* on its inner pages – was to be rehearsed from Tuesday 9 December, with recording scheduled for the following Monday). As it turned out, neither Bryant nor Sherwin produced *Doctor Who and the Silurians*. The two men were keen to pursue a thriller series about the RAF police called *Special Project Air* of which only two episodes were made. They were then moved over to helm the second series of *Paul Temple*, with *Doctor Who*'s assistant script editor Trevor Ray becoming unofficial acting producer on the pre-production of *Doctor Who and the Silurians* until Bryant's replacement was able to join. Ray left *Doctor Who* soon after to join Bryant and Sherwin on *Paul Temple* as script editor. Robin Squire replaced Ray as Dicks' assistant.

BBC head of drama Shaun Sutton's first choice for the new producer of *Doctor Who* was director Douglas Camfield, who turned the offer down. His second choice was Barry Letts, who had previously directed the *Doctor Who* serial *The Enemy of the World* [1967/8 – see Volume 11]. Letts accepted and joined the production on Monday 20 October 1969 while Jon Pertwee's debut serial *Facsimile* (later retitled *Spearhead from Space* [1970 – see page 12]) was being filmed. Bryant and Sherwin handed over to Letts at the first production meeting on *The Silurians*, giving him no opportunity to trail them. Aware of past problems, Letts was keen

Below:
A design
drawing for
the cave set.





to find a better schedule to record the programme and lift the burden on the directors. *Doctor Who* was generally made on a weekly basis, although since September 1968 an extra week for filming on each serial had been introduced. Advances in videotape editing now allowed episodes to be recorded out of sequence to ease the movement of the cast and allow certain special effects.

Various rewrites were conducted on Hulke's scripts, notably to Episode 3. Originally, the Silurian hid under a trapdoor in the barn, and the nervous soldiers fired at something as they searched – revealed to be some chickens. There was no dialogue between Sergeant Hawkins (later promoted to Captain) and the helicopter, and it was the Brigadier, not the Doctor, who spotted Quinn's car tracks. While visiting Quinn at his cottage, the Doctor learned that Quinn's father was Sir Charles Quinn, the pioneer of the atom-smashing experiments, and discovered it was he who forced his son into physics instead of geology. Hulke had also used the name 'Doctor Who', with one of the Brigadier's lines being,

"I'm sorry, Doctor Who. My mind is made up."

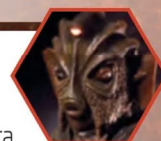
It was apparently Dicks who added the Brigadier's destruction of the caves at the end of the serial. Dicks and Combe also expanded the use of the helicopter in Episode 3. Discovering from audience research that 58 per cent of his viewers were adults, Letts aimed the series in a more mature direction, asking Terrance Dicks to change the end of Hulke's scripts to emphasise the Doctor's anger and regret at the Silurians' demise.

In the script, Dr Lawrence was described as 'a keen technocrat in his thirties, sharp and clever'. Quinn was older than Lawrence, said to be 'quiet and more solid'. Major Baker was 'a tough soldier still in his thirties. He manages to wear his sports jacket and flannels like a uniform.' Miss Dawson is described as 'a little spinsterish, but still attractive'.

Above:

The Doctor is proud of his set of wheels.

Connections: Out of date



▶ The real Silurian era is dated at between 435 to 410 million years ago. The first dinosaurs made their appearance about 248 million years ago, in the Triassic period, remaining the dominant vertebrates on Earth for 185 million years, bridging the Jurassic and Cretaceous eras, until they were wiped out by an extinction event.

DOCTOR WHO AND THE SILURIANS

STORY 52

Connections: Shipped out!

➤ *Doctor Who and the Silurians* is one of very few *Doctor Who* adventures in which not only does the TARDIS not appear, but it is not even mentioned.



A late addition to the serial was Bessie, the Doctor's new car, which Derrick Sherwin had seen as having merchandising potential. It had been initiated in August by Peter Bryant as a good gimmick for the show to take the place of the TARDIS in the new Earthbound format, and would give a

good contrast with UNIT. Constructed by Glentura Plastics, the 'Replica Edwardian Roadster' was in fact built on a Ford Popular chassis and designed by Siva/Neville Tickett (Design) Ltd. Letts picked up on Episode 2 of *Spearhead from Space* in which the Doctor 'borrowed' a vintage car and dialogue of the Doctor asking the Brigadier for a similar car was written into the script for the story. After Pertwee himself had collected Bessie, the special effects department added various extras to it. The number plate 'WHO 1' was not legally available (having been registered elsewhere) and so fake plates were used for shooting on private land (its actual number was MTR5); Letts disliked the 'WHO 1' plate which had been arranged before his arrival. When not in use on the show, Bessie



Above:
A Silurian actor gets into costume.

Right:
Tinkering with Bessie.



was housed at Kingsbury Motors, a garage which specialised in providing vehicles for film and television use. Other specialist vehicles on the serial came from Farmcraft, a New Malden firm that Combe had used on *Z Cars*. Farmcraft provided the police Jaguars, UNIT Land Rover, ambulance and taxi cab seen in the serial.

Colour Separation Overlay

On Wednesday 6 August, a test session for the new Colour Separation Overlay (CSO) process was held from 4pm to 9pm in Studio TC7 at the BBC's Television Centre. CSO was a more complex version of the inlay effect. A specific colour seen by one camera could be eliminated from shot and replaced with material from another camera, videotape or film sequence. *Doctor Who and the Silurians* was the first *Doctor Who* serial to make use of the process. Letts saw the possibilities in CSO to save money and achieve new effects, and he encouraged a reluctant Combe to experiment with this. However, the crew was concerned about a halo effect around characters placed against a background using this technique,

and a notion of creating all the cave sets as miniatures was quickly dismissed.

Industrial action put filming back to Monday 10 November with weekly recordings from 1 December. A consequence of this was that Bernard Finch, who was originally cast as Spencer, was no longer available, being committed elsewhere. He was replaced by John Newman, although Finch was still paid his full fee.

Designer Barry Newbery had worked on the series since the very first story, *100,000 BC*. James Ward became visual effects designer on the series for the first time. Margaret McKinnon was originally allocated to supervise make-up, but as a result of the change of production dates, newcomer Marion Richards stepped in to replace her. Costume designer Christine Rawlins had previously handled *Spearhead from Space*.

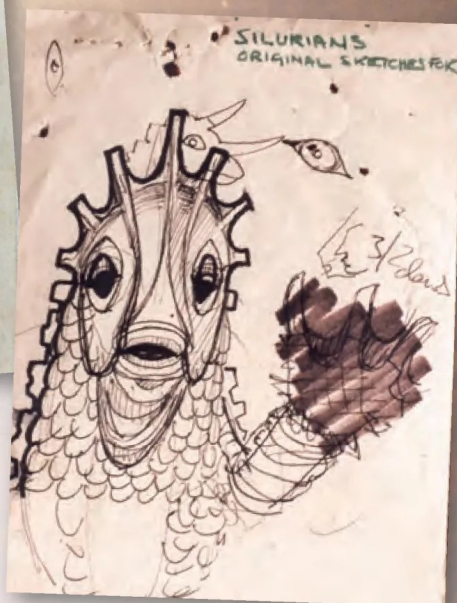
Six Silurian costumes were made by Ward, working in association with Rawlins from sketches by Combe. The bodysuits were a thin PVC material devised by Rawlins, but were very hot to wear. Ward added the hands, feet and head that were cast in latex. Some of the masks, made by Ward's assistant Gerry Abouaf, had small red lights fitted into a third eye that could be connected to a 12V battery and made to

flash on and off.

A peg was fitted inside the mouths of four of the heads (the Old Silurian, the Young Silurian, the Scientist and the Technician) so that the actors could move the mouthpieces with their tongues as their character spoke – the voices being provided by a separate actor. Only one Silurian was required on location, played by Pat Gorman.

Use of the BBC's Ealing Studios on Stages 3A/B for filming on Monday 13, Tuesday 14 and Friday 17 October was abandoned, with the location shoot being extended instead.

Some experimental voice modulation work for the serial was carried out on Wednesday 22 October. Voice artist Sheila Grant, who had provided the voices for the Quarks in *The Dominators* [1968 – see Volume 12], provided the test dialogue. ■



Above:
Original sketches for the Silurians.

Below:
Making the Silurians.



The background image is a still from the Doctor Who serial 'The Silurians'. It features a man in a light-colored military uniform with a beret and a woman with blonde hair wearing a dark coat and a red scarf. They are standing outdoors with trees in the background.

Production

The regular cast of Pertwee, Caroline John and Nicholas Courtney was required for location filming along with Fulton Mackay (cast at the suggestion of Barry Letts who had directed him in *The Newcomers* in 1967 and with whom Combe had worked with at BBC Glasgow), Gordon Richardson, Nancie Jackson (whom Combe had employed before on his BBC director's course), Paul Darrow (an old friend of Combe's), Norman Jones, Geoffrey Palmer and Brendan Barry. Jones had appeared as Khrisong in *The Abominable Snowmen* [1967 – see Volume 11].

Rehearsals for filming began on Monday 10 November at St Helens Church Hall. It was in rehearsals that Fulton Mackay chose to make Dr Quinn a more likeable

character than he was depicted in the script, and subtly altered some of his lines to this end.

Shooting on the serial, using 16mm colour film, started with scenes for Episode 6 on Wednesday 12 November at Marylebone railway station with co-operation from the police and British Rail. Scenes shot included the infected Masters getting off the train (with Geoffrey Palmer having travelled in costume from Chiltern) and leaving the station by taxi, and other travellers succumbing to the Silurian virus and beginning to fall to the ground. Also shot on the same day were sequences of Masters getting out of his taxi on the corner of Dorset Square, a police car looking for Masters, and Masters collapsing and dying. Unable to film around Whitehall and finding crowd

'FULTON MACKAY WAS CAST
AT THE SUGGESTION OF
PRODUCER BARRY LETTS.'



control at the station difficult, the unit relocated and Palmer was instead seen stumbling and falling on walkways at Edwards Woods Estate in Shepherds Bush, not far from BBC Television Centre. An unused take of Masters dying in a phone box was also shot.

Sheephatch Farm

Shooting continued on Thursday 13 with the BBC crew spending two days at Sheephatch Farm in Tilford in Surrey. The farmhouse would appear as Squire's farm in Episodes 2 and 3. Toilet facilities at the farm location were extremely basic, being nothing more than a hole in the ground shielded by three umbrellas. Filming on the first day included the early scenes where the

Silurian entered the farmyard and hid, followed by the attack on Squire in the barn in Episode 2. The second day was spent on scenes with UNIT at the farm, including the attack on Liz. For shots from the Silurian's point of view, a special circular lens was fitted to a hand-held camera. This was divided into three sections to represent the Silurian's three eyes - the upper section tinted red with Kensington Gore - as suggested by film cameraman Fred Hamilton. Most shots used oblique angles of the Silurian so as not to reveal the whole creature, whose heavy breathing was provided by Combe. All of Gordon Richardson's material as Squire was filmed on the first day. Publicity shots of Bessie in the farmyard were also taken on this day to publicise the car's début in the series.

Above:
"No, this is
my water.
Yours is in the
doggy bowl."

Connections: Singing nonsense

▶ As the Doctor worked on Bessie in the garage, Pertwee ad-libbed a song based on Lewis Carroll's poem *Jabberwocky* from his 1871 novel *Through the Looking-Glass, and What Alice Found There*.



Below:
The Doctor
– travelling
in style.

Filming on Monday 17 and Tuesday 18 November took place at Hankley Common in Rushmoor, an area of land owned by the Ministry of Defence. The first day there included scenes with the Silurian crossing the moorlands in silhouette in Episode 2, and continued with the manhunt spread over both days with three Alsatians hired as tracker

dogs from the company Animal Kingdom. Flares were used for the search in Episode 3, along with the Aérospatiale Alouette II helicopter hired from Heliunion. The helicopter was given UNIT decals to appear as Windmill 123 and also had a camera mounted on it to give aerial shots of the hunt and of Quinn locating the Silurian (using a calling device prop which illuminated when operated). One piece of film was shot through a binocular mask to show Hawkins' point of view in Episode 3. Bessie replaced what had been a UNIT Jeep in Hulke's script. The Brigadier used a silver TM45 radio originally designed

for *The Invasion* [1968 – see Volume 13] during this serial, with his call sign being 'UNIT leader'.

Hospital drama

On Wednesday 19 the crew filmed the Doctor's arrival and Baker's death at Milford Chest Hospital near Godalming. A prop sign reading 'Wenley Hospital' was erected at the entrance. This was the only appearance of Brendan Barry as the doctor, referred to in the script as Dr Green.

The final day of filming in Surrey was Thursday 20 and included the main film sequence for Episode 1, which was shortened in editing. The shot of Bessie driving down Godalming town high street was filmed from the first floor of the Sun Hotel, which was the crew's base for the week. The cast and crew then moved on to the Hog's Back transmitter station near Guildford, for the sequence of the Doctor and Liz arriving at the entrance to the research centre on Wenley Moor. In the deleted material, Liz hands over their UNIT identity passes to a security guard (played by Brian John) and gives the codeword: 'Cloudburst'. The climax of Episode 7, with the Doctor and Liz seeing the caves explode, was also filmed on this day. For the explosion, a 36-gallon drum of petrol-gel was detonated by visual effects designer Jim Ward and his assistant Rhys Jones. This accidentally set the dry grass of Hog's Back alight and assistant script editor Trevor Ray had to deal with the local fire brigade. The location filming on the 'four-part story' was covered in the local papers with Jon Pertwee commenting: "We are hoping that our monsters will be as famous as the Daleks."

Filming on *Doctor Who and the Silurians* concluded on the morning of Monday 24 with an unscheduled return to Marylebone



railway station. Some of the film sequences previously shot on Wednesday 12 November had not included the number of close-ups that Barry Letts wanted; to allow a reshoot it was decided to claim that the earlier film had been ruined by the processing lab, necessitating a re-mount of the scenes of infected people falling to the ground on the station platforms and concourse. For these sequences, members of the production team appeared as some of the victims of the plague, with Dicks and Letts as passengers and Ray appearing as the ticket collector, and also Sandra Bernholz, the production office secretary. Ray's friend, actress Prunella Ransome, also helped swell the crowd. Letts was apparently unhappy with such cameos as it deprived genuine actors of work and he did not encourage it again. Combe found that he had problems with some of the extras refusing to collapse in their own clothes until they were assured of dry-cleaning expenses.

Finding that the BBC did not have the fibreglass equipment needed to spray the blockboard and chicken wire cave set elements, Newbery went to a firm at Wembley. A few weeks later he was horrified to learn that the firm had not built a framework at all, but sprayed fibreglass onto some sacking. This was extremely flexible, and although the firm assured him that it would stand up, Newbery warned BBC scenic services and Letts that there were problems with the caves. The decision was taken to omit some of the cave scenes from the first studio and record them at a later date. As expected, the cave walls could not be made to stand up in studio. Newbery quickly got to work, designing a replacement cave set for the following studio session. He used rock pieces from stock and painted black gauzes, augmenting the set with



Left:

Inside the Silurian cave.

newly made stalagmites and stalactites that he was disappointed with as he felt they looked more like ice cream cones.

Producer Peter Bryant had been told that, even though *Doctor Who* would now be recorded in the large studios at Television Centre, the sets should still be designed as if they were to go into the much smaller studios at Lime Grove, where the series had previously been recorded. Bryant chose to ignore this stipulation, keen to use the larger studio space to have bigger, more impressive sets. Consequently he approved Newbery's designs which would make use of all the studio space in studio TC3 for the first recording session. But Scenic Servicing refused to handle the large, heavy sets, forcing Newbery to make last-minute changes, reducing their weight and complexity. Combe had to hurriedly alter his camera script to match the new configuration of the sets.

Rehearsals at St Helens Church Hall began on Tuesday 2 December, where the cast was joined by Peter Miles, playing Dr Lawrence; Combe had directed Miles in *Z Cars* in 1968. Thomasine Heiner, cast as Miss Dawson, was an old friend of Combe's from when they had trained together as actors at the Webber Douglas Academy. Pertwee was taken ill during this period and was forced to miss the recording of his Radio 2 sitcom

Connections: Belt up

► The Silurians intend to destroy the filter belt that protects the Earth from most of the Sun's ultraviolet radiation. This is the ozone layer, but Liz incorrectly identifies it as the Van Allen belt that is far above the ozone layer. The Van Allen belt is named after its discoverer

James Van Allen
(1914–2006).



The Navy Lark on Sunday 7 December.

Recording began in Studio TC3 from 8.30pm to 10pm on Monday 8 December and was in sequence for all of Episode 1 apart from the cave scenes. Prior to recording, Jon Pertwee introduced a tradition of preparing his voice with the rest of the cast, saying loudly and clearly “Harry Roy”, the name of a British dance band leader; as recording progressed, this was switched to the similarly vocal exercising name “Tim

Combe”... Bill Matthews, who played Davis, was not required (his only scene being in the caves the next week). Four recording breaks were scheduled: the first after Liz and the Doctor arrive in the station; the next after the subsequent conference scene, the third after the first scene in the medical office (to allow Pertwee, John and Ian Cunningham – whom Combe had noticed on stage at Stockton-on-Tees in the 1950s – time to move to the sick bay set) and the last after the near disaster with the Cyclotron (to let Pertwee move to the lift area). A camera with a low snipe periscope lens was used for shots of the Doctor at work under the car.

Right:

Tension in the office.



Inside the Cyclotron

The main set for the serial was the Cyclotron control room (described in the script as an octagonal room with a glass tube on one wall) that had an observation cabin to one side of it. A loudspeaker system enabled the scientists to communicate with the control area. The Cyclotron itself was an indented cylinder against one wall (referred to as the ‘kaleidoscope’ by Quinn in the script for Episode 2), inside which a series of light patterns were projected – becoming irregular as the machine ran wild. Designer Barry Newbery was keen for the Cyclotron control room to look different than the control rooms in previous *Doctor Who* serials, buying the Italian-designed instruments from an electronics store in London’s Goodge Street.

Following further rehearsals at St Helens Church Hall from Tuesday 9 to Sunday 14 December (during which the working relationship between Pertwee and Courtney deteriorated somewhat when Pertwee asked Courtney if he had a drink problem), the first set of cave inserts were recorded in Studio TC1 on Monday 15, starting with the opening credits for Episode 1. In the original script, the teaser scene with Spencer and Davis was far shorter and featured no dialogue. Also recorded was the Doctor encountering the dinosaur from the Episode 1 cliffhanger, the closing credits of Episode 1, the opening credits of Episode 2 and some of the scenes for Episode 2 in which the UNIT team explored the same cave area.

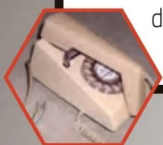
It was wrongly assumed that the on-screen title of the serial would be *Doctor Who and the Silurians* (as on the scripts) as opposed to *The Silurians*. As a result the serial was transmitted as *Doctor Who and the Silurians* (after this, scripts



'PRIOR TO RECORDING, JON PERTWEE
INTRODUCED A TRADITION OF PREPARING
HIS VOICE WITH THE REST OF THE CAST.'

Connections: Modern living

► Although not stated explicitly, *Doctor Who and the Silurians* was set a few years in the future from when it was made. To emphasise this, all the telephones in the research centre were the then-modern trimphones, first introduced in 1965, with their distinctive slim design and electronic ringtone.



were not generally titled *Doctor Who and...* to prevent this reoccurring). Also omitted from the closing credits were captions to credit the posts of visual effects and script editor. For the closing credits, the new opening theme music was used in its full form, fading out at the end. This was the first time that closing caption slides had been superimposed over a background film sequence in colour (*Spearhead from Space*'s credits were made on film). Letts also asked that the

caption slides on the closing credits were cut in time to the music.

The cave scenes saw the first use of the dinosaur costume made by Anna Braybrooke, a visual effects design assistant. Combe realised a mistake had been made. The dinosaur was a full costume, eight feet tall and made of rubber. It was to be operated by visual effects assistant Bertram A Collacott, and enlarged in later episodes by use of CSO. A small puppet monster could have been built far more cheaply instead. The costume incorporated working eye and jaw mechanisms and was very heavy – a wire was used to suspend its head from the gantries – and had to have

oxygen pumped into it to allow Collacott to breathe. Considered not to be a success, the dinosaur was used as little as possible, and, in the scripts' cast lists referred to it as 'Bertram, the Friendly Monster' played by 'Himself', named after its operator. A giant claw was created for close-up shots with Pertwee and Norman Jones. Pat Gorman played the Silurian seen indistinctly at the end of a tunnel.

Also recorded in this session were the scenes featuring the UNIT troops trapped in the caves for Episodes 4 and 5, plus a scene set at the cave mouth during Episode 6 as Hawkins' party hears Wright's radio message. Joining the cast as Sergeant Hart was Richard Steele who had appeared a few months earlier as Commandant Gorton in *The War Games*.

Rehearsals for Episode 2, Episode 3 and further inserts took place at St Helens Church Hall from Tuesday 16 to Saturday 20 December. The next studio session was expanded to two days, partly to catch up on the cave scenes after time had been lost on the first studio session due to set problems. Letts was also keen to reduce the number of times sets were taken in and out of storage, hence reducing damage and saving time by leaving them erected overnight. Letts arranged with Harry Coterell of Studio Management to have a two-day studio once a fortnight to record two episodes, a practice fully adopted with *Inferno* [1970 – see Volume 16] a few months later.

On Thursday 18 December, Jack Kine of visual effects noted that there was no credit for his department on Episode 1 and asked if this would be present for later episodes; Letts replied in January saying that he would arrange for a credit from Episode 4 onwards for episodes with heavy visual effects content.

Further cave scenes were recorded in TC1 on Sunday 21 December with

Right:

"Open the door, get on the floor. Everybody walk the dinosaur."



**Left:**

"You shall remain here while we reclaim our planet."

a photocall that evening for the Silurians. Sequences recorded for Episode 4 included the Doctor and Liz entering the base via the same tunnels. This recording required the Silurian voices, pre-recorded by Peter Halliday and modulated at the Radiophonic Workshop by Brian Hodgson (who had been assigned to *Doctor Who and the Silurians* in October 1969). Halliday had worked on *The Invasion* playing Packer and providing the Cybermen voices.

Boobytrap!

Inserts for Episodes 4 and 5 showed Baker being captured by the Young Silurian and then released by the Silurian Scientist. These scenes, and the one with the Doctor and Liz, required a small bubbling pool which formed a boobytrap; the scenes with Pertwee were recorded first to release him to travel to the Paris Theatre to record the final proposed edition of the current series of *The Navy Lark*. It was at the rear of this set that CSO was used for the first time in *Doctor Who* in scenes for Episode 2. The far wall of the cave was a yellow flat, and a caption slide of a cave wall was placed into this space.

The battle scenes in the caves in Episode 6 were also recorded on this evening, during which the character of Private

Wright was erroneously given a lance-corporal's uniform. Joining the cast for this recording were Dave Carter, Simon Cain and Derek Pollitt. Pollitt had appeared as Driver Evans in *The Web of Fear* [1968 – see Volume 11]. While Cain had been Curly in *The Enemy of the World* [1967/8 – see Volume 11], Carter had been a frequent extra on the series from 1966 and became a friend of Pertwee's.

Recording for Episodes 2 and 3 plus the start of Episode 4 took place on the evening of Monday 22 December in an extended session from 8pm to 11pm in TC1. It was possible to fit in more than two episodes as Episode 2 had many cave scenes and Episode 3 used a great deal of film footage (inserted onto the videotape during recording). The first two scenes were taped with Pertwee in his pot-holing outfit. During a recording break, Pertwee changed costumes and two more scenes were recorded. After another break, the scene with Liz and the Doctor analysing blood samples was recorded. Hulke's script for this scene, which used a slide caption of a blood smear, specified that it should have every two-hundredth cell as a white cell (reptilian) instead of one white cell in a thousand (for mammals).

Next came a scene in which Lawrence learns that Quinn has left the centre and

DOCTOR WHO AND THE SILURIANS

STORY 52

Right:

Quinn makes contact with a Silurian.

a further break to reposition cameras. After this was the conversation between Quinn and the voice in the Silurian control room antechamber – Mackay standing in a fibreglass prop which Newbery based on leaning boards used by Hollywood actresses who were unable to sit down when wearing tight corsets underneath their costumes. The Silurian's point of view was shown through a misted lens. After another break, the remaining scenes for Episode 2 were recorded (the hospital redressed), along with the closing titles. Recording carried on with Episode 3, from the opening titles to the Doctor's visit to Quinn's cottage – a linked set of hallway and lounge, with a prop door for the Silurian to smash at the start of Episode 4.

A recording break came before the rest of Episode 3 which was recorded through to the closing credits. After another break, the opening titles for Episode 4 were recorded, followed by an electronic replay of the end of Episode 3 and the meeting of the Doctor and the Silurian. The recording of this scene meant that Quinn's cottage was not needed again and Mackay did not have to be hired to play a corpse in Episode 4. The final scene at the end of Episode 3, with the Doctor picking the cottage door lock, was not dwelt upon, to avoid showing a children's hero housebreaking.

The remainder of Episode 4 was rehearsed at St Helens Church Hall from Tuesday 30 December 1969 to Friday 2 January 1970. Playing the Young Silurian was Nigel Johns whom Peter Miles had recommended after working with him on a tour of *On Such a Night* from September to November 1969. Recording commenced on Monday 5 in TC1 from 8.30pm to 10pm. Taping was in order again with the exception of the cave scenes (meaning that Darrow was not required). There were



recording breaks between and during some scenes so that effects could be arranged. Costume changes were required to allow Jones, Pertwee and John to put on overalls, while one break allowed Steele to move from the sickbay to the conference room. Another break was to align a CSO shot of the dinosaur between the Doctor and Liz. Other recording breaks allowed Miles and Palmer to move from the Cyclotron to the conference room, and to wire up the Young Silurian's third eye for the cliffhanger. A small amount of dialogue between Travis and the technicians in the Cyclotron was cut from the script, in which Miss Dawson names the reptiles as Silurians, confirming that Quinn had named the reptile men.

Rehearsals for Episode 5 took place at St Helens Church Hall from Tuesday 6 to Friday 9 January. For this and the following two episodes, a new make-up supervisor, Teresa Wright, joined the serial. Episode 5 was recorded in TC1 from 8.30pm to 10pm on Monday 12 January. The reprise was taken from the tape of Episode 4 and the pre-recorded cave inserts were transferred during editing – meaning that Darrow and Harry Swift (as Robins) were not required in studio. There were a number of recording breaks allowing set elements to be moved, lining up CSO shots for Silurian screens and connecting up the Old Silurian's third eye. A small amount of the script was cut prior to recording, during which Masters said that the search party looking for the Brigadier's group had found a dead end.

CSO was again used on the episode. A small yellow CSO screen allowed the Silurian Scientist to study a photocaption of a monkey crossfading to a shot of Baker on another camera. Later in the Silurian antechamber, another CSO screen was used to fade from an image of the Silurian era globe (seen in Quinn's office during Episode 3) to a schematic image of a Silurian city. A blue CSO panel set into the Silurian corridor was used for a final appearance by the dinosaur as Baker tried to escape. Some of the dialogue for the Old Silurian was changed on recording – he was originally to look at the Silurian Scientist's projection of present-day Earth, as sketched by the Doctor. After taping Episode 5, the closing credits for Episode 4 were recorded. The following day Pertwee, John and Courtney appeared in costume on the Thames embankment at Richmond with Bessie for a special photocall, promoting the new series.

Episode 6 was rehearsed from Tuesday 13 to Sunday 18 January with out-of-sequence recording taking place on Monday 19 in TC8 from 8.15pm to 10pm. First came a short scene of the Silurians watching the UNIT soldiers (in a pre-recorded cave insert) on a CSO screen. The opening credits were then recorded.



The rest of the evening's recording had various breaks to line up CSO shots (such as the Silurians watching the Doctor at work). A series of brief scenes showing the Brigadier, Doctor and Liz hard at work was acted out with the film sequence of Londoners collapsing superimposed over it.

Hole in the wall

Later recording breaks were scheduled to replace solid walls with flats that contained 'burnt' holes and to set off smoke canisters, showing the Silurians melting their way into the centre. Ten feet of silent 16mm colour film showing blood slides was taken from the BBC Film Library to represent the Doctor's antidotes. After the recording of Episode 6's closing credits, the closing credits of Episode 3 were re-recorded, this time inserting caption slides crediting James Ward and Terrance Dicks. All Palmer's scenes as Masters in Episode 6 were on film, so he was not required in studio. The same applied to Steele, Pollitt and Mason whose cave material had been recorded a month earlier. On this studio day, Dave Carter appeared first as the dead Old Silurian and later as the infected ambulance man.

Rehearsals for Episode 7 took place from Tuesday 20 January to Friday 23 January. The final episode was scheduled to be recorded on Monday 26 between 8pm and 10pm in Studio TC8, but overran by 15 minutes. Recording was out of sequence and grouped by use of sets with 16 recording breaks scheduled. In general, the first part of the instalment was recorded in

Below:

"We're off to see the Wizard, the wonderful Wizard of Oz..."

Connections: Ancient art

▶ The drawings made by Spencer were inspired by the paintings found in caves at Lascaux in the south-west of France. Discovered in 1940, the almost 2,000 paintings were made approximately 18,000 years ago and depict animals, human figures and abstract signs.



DOCTOR WHO AND THE SILURIANS

STORY 52

Connections: The old world

► The Doctor and Liz discover a globe that shows the Earth as it was 200 million years ago, prior to the great continental drift. All the land masses are combined into one, which is known as Pangaea - named in 1920 from the Greek for the whole world.



Right:
The Doc and the Brig go underground.

order up to the main attack of the Silurians. There was confusion over a character name - the scripts refer to a Dr Crawford, although on recording Liz Shaw referred to him as Doctor Meredith at one point.

After recording the opening credits for Episode 7, all the remaining scenes in the Cyclotron area were recorded as the climax to the serial. To stop the radioactive explosion, the Doctor

attempted to "fuse the control of the neutron flow" ("fuse the polarity..." in the script). Wearing a T-shirt for this scene, the actor's tattooed right arm was clearly visible. The cylinder of the Cyclotron itself was now being referred to in the scripts as 'the Hoovermatic', apparently due to its resemblance to a washing machine. The piece of equipment used by the Silurians to disperse the Van Allen belt was originally referred to in the scripts as the Destructor. The prop was designed to explode when the reactor overloaded, along with several Cyclotron control panels.

Pertwee changed into overalls while the scenes of the attempt to revive a Silurian



were recorded, followed by the scenes of the Silurian Technician monitoring the power levels. The final two scenes, recorded in something of a hurry due to overrun, were those of the Doctor and Brigadier returning to the hibernation area, and the Young Silurian being caught in the rock fall. Simon Cain played two roles in the final recording: Private Upton (referred to in the script as Private Jones) who was killed at the start of the episode, and also a Silurian. Dave Carter played the Silurian reviving from hibernation. Because time was tight, there was no time to connect the Young Silurian's third eye to its battery, so it did not flash in this sequence.

As a memento of the production, visual effects assistant Gerry Abouaf presented Combe with a 12" Silurian figurine that he had made. ■

PRODUCTION

Wed 12 Nov 69 Marylebone Station, Westminster (Station); Dorset Square and Balcombe Street, Westminster (Police Car; Taxi); Edward Woods Estate, Hammersmith (Office Block)

Thu 13 - Fri 14 Nov 69 Sheephatch Farm, Tilford (Farm)

Mon 17 - Tue 18 Nov 69 Hankley Common, Rushmoor, Surrey (Hillside; Moor)

Wed 19 Nov 69 Milford Chest Hospital, Milford, Surrey (Country Road; Hospital)

Thu 20 Nov 69 High Street, Godalming, Surrey (High Street); Hog's Back Transmitter Station, Guildford, Surrey (Research Station; Country Road; Cave Mouth; Hillside)

Mon 24 Nov 69 Marylebone Station (Station (remount))

Mon 8 Dec 69 Television Centre Studio 3: (Episode 1)

Mon 15 Dec 69 Television Centre Studio 1: (Episodes 1, 2, 4-6; Caves)

Sun 21 Dec 69 Television Centre Studio

1: (Episodes 2, 4-6; Caves)

Mon 22 Dec 69 Television Centre Studio 1: (Episodes 2 and 3; other scenes; Quinn's Cottage for Episode 4)

Mon 5 Jan 70 Television Centre Studio 1: (Episode 4)

Mon 12 Jan 70 Television Centre Studio 1: (Episode 5; Closing Titles for Episode 4)

Mon 19 Jan 70 Television Centre Studio 8: (Episode 6; Closing Titles for Episode 3)

Mon 26 Jan 70 Television Centre Studio 8: (Episode 7)

Post-production


Left:

"Yes, Doctor. It was very clever how you fixed the Cyclotron."

Incidental music was recorded on Wednesday 14 January at Riverside Studio 1, composed by series newcomer Carey Blyton who was contracted for the work on Thursday 18 December 1969; Tim Combe wanted a different style of music to that offered by the usual composer, Dudley Simpson. Almost 20 minutes of music was recorded with Blyton conducting Paul Harvey on clarinet, bass clarinet and contra-bass clarinet; Michael Oxenham on clarinets, soprano and descant recorders; Neill Sanders on horn; Vivian Joseph on cello; Gordon Kember on piano and Stephen Whittaker on percussion. This was the first *Doctor Who* story to have music added to the episode as part of its post-production

rather than being played into the studio during recording.

Editing on the serial took place on Sunday 28 December (Episode 1), Tuesday 30 (Episodes 2 and 3), Wednesday 7 January 1970 (Episode 4), Thursday 15 (Episode 5), Sunday 25 (Episode 6), Friday 30 (Episode 7) and Monday 2 February (Episodes 6 and 7).

Bragging and sketching

Two short sequences towards the end of Episode 1 were recorded but ultimately cut. The first of these had the Doctor boasting to Liz about how he stabilised the Cyclotron as the pair walked through the lift area to the office of Dr Meredith (referred to in the scripts as Dr

Right:
Liz Shaw –
doodler.



James Meredith). The second scene cut was set in the medical office; this would have fitted in midway through the final cave sequence of the Doctor encountering the dinosaur. The missing material had Liz idly doodling on a pad (including a picture of a Silurian) when Major Baker entered. Baker started to question Liz about the Doctor, and explained that his mistrust was caused by the memory of a trusted friend who had turned out to be a double agent. When Liz said that the Doctor had gone to the caves, Baker decided to tell the Brigadier – certain the Doctor was a spy. Dicks suggested removing this scene as the double agent story was not pursued in later episodes.

A scene from Episode 2, in which Miss Dawson told Quinn that UNIT was searching the caves, was not used in the final edit.

Cut from Episode 4 for timing was a sequence of the Doctor journeying alone into the caves.

A scene towards the end of Episode 6, in which Corporal Nutting's group was menaced by the dinosaur, was deleted from the finished programme.

A dead end


A small amount of material from Episode 4, in which the Doctor and Liz find themselves at a dead end in the caves, was deleted from the final edit.

A short scene was cut from Episode 7. Set in the lift/reception area, Nutting and two UNIT soldiers descended, and announced that the Silurians had pulled back into the caves. The Doctor declared that he wanted to check that the reptiles were again in hibernation. Another scene earlier in the same episode had been trimmed, in which Liz took a telephone call from Major Walton who said that his group had pulled back to Cave Mouth 3. ■

Publicity

► In the week of its broadcast, *Radio Times* promoted *Doctor Who and the Silurians* with a small feature by Roger Barker called *Two Edwardian Chassis* which introduced both Pertwee's Doctor and Bessie. Commenting on the serial in *The Morning Star* on Saturday 7 February, Stewart Lane said

that the series was no longer aimed at children. On Saturday 28 February *The Sun* ran a piece promoting Episode 5 in which Caroline John was spotlighted, relating how her 10-year-old brother, Sebastian, had visited the studio the first day that the Silurians appeared.



| 'A SCENE IN WHICH
| CORPORAL NUTTING'S
| GROUP IS MENACED BY
| THE DINOSAUR
| WAS DELETED.'

Broadcast

► Five days after recording had been completed, the first episode of *Doctor Who and the Silurians* was broadcast at 5.15pm on Saturday 31 January on BBC1.

► On Thursday 5 February 1970, Marjorie Bilbow of *Television Today* observed that Pertwee had already 'created a brand new Superbrain with all the eccentric charm of his predecessors but with a humour and forcefulness of his own'.

Below:
Superbrain
Jon Pertwee.



► At the BBC Programme Review Board meetings, Episode 3 was praised by Ian Atkins (controller, programme services, television) and others, while on Wednesday 4 March, BBC1 controller Paul Fox and Aubrey Singer (head of features) praised the serial. Monica Sims (head of children's programmes) commented that the series was now aimed more at adults than children, noting that parents did not differentiate properly between weekday and weekend children's serials with regards their content.

► A young viewer's letter on *Junior Points of View* pointed out that the reptile men could not have come from the Silurian era. The edition of Friday 3 April had presenter Sally Thomsett demonstrating how the Silurian's third eye operated.

► In the London region, *Doctor Who and the Silurians* had been transmitted opposite sitcoms such as *Doctor in the House* up to Episode 6 when this slot was filled by *The New Adventures of Huckleberry Finn*. In the other regions, a steady diet of colour American series was placed in the 5.15pm slot: *Voyage to the Bottom of the Sea* (ATV), *Cowboy in Africa* (Southern), *Garrison's Gorillas* (Granada) and *The Big Valley* (Yorkshire). The ratings were comparable to *Spearhead from Space*, although the Reaction Index scores were an improvement.

**Left:**

The Doctor and Liz certainly think it's all scary!

- » An Audience Research Report on Episode 7 summarised comments from 200 viewers; it was well received on the whole, and Pertwee was often singled out for praise since his Doctor was 'much more modern and sensible'. The serial had been felt to be too horrific for some younger children.
- » *Doctor Who and the Silurians* was marketed to foreign broadcasters and territories where the series was shown include Australia, Hong Kong, the United States, New Zealand, Saudi Arabia, Japan and Bangladesh.
- » The BBC wiped the original colour video tapes of the serial in 1973, although BBC Enterprises retained

monochrome 16mm film recordings. In 1993, a colour version of *Doctor Who and the Silurians* was recreated by combining the colour signal from an off-air 525 line recording made in the USA in the 1970s with the black-and-white film recordings held by the BBC. Part of the very start of Episode 4 was missing from the American tape – hence some material had to be coloured from scratch and two of the shots where the Doctor and Silurian meet were slowed down to fill the gap. A version of this colourised reconstruction was used for the serial's repeat broadcast on BBC2 in 1999/2000.

- » The serial appeared on UK Gold in episodic and compilation versions in black and white from March 1993 with a recoloured version from August 1998. The serial also appeared on the Horror Channel from October 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 31 January 1970	5.15pm - 5.40pm	BBC1	24'15"	8.8M (41st)	58
Episode 2	Saturday 7 February 1970	5.15pm - 5.40pm	BBC1	23'08"	7.3M (68th)	58
Episode 3	Saturday 14 February 1970	5.15pm - 5.40pm	BBC1	23'16"	7.5M (59th)	57
Episode 4	Saturday 21 February 1970	5.15pm - 5.40pm	BBC1	25'00"	8.2M (46th)	60
Episode 5	Saturday 28 February 1970	5.15pm - 5.40pm	BBC1	23'58"	7.5M (52nd)	58
Episode 6	Saturday 7 March 1970	5.15pm - 5.40pm	BBC1	24'15"	7.2M (63rd)	57
Episode 7	Saturday 14 March 1970	5.15pm - 5.40pm	BBC1	22'55"	7.5M (54th)	58

REPEAT TRANSMISSION

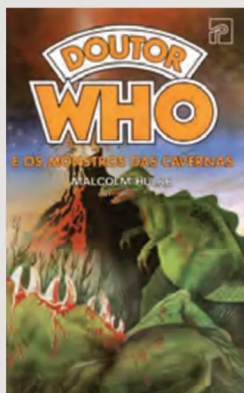
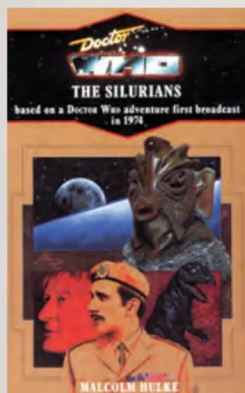
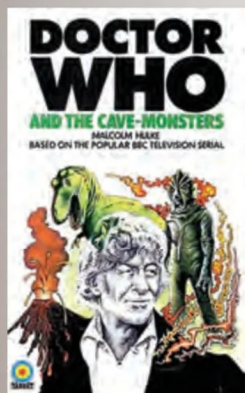
Episode 1	Tuesday 7 December 1999	6.00pm - 6.25pm	BBC2	24'15"	-	-
Episode 2	Tuesday 14 December 1999	6.00pm - 6.25pm	BBC2	23'08"	-	-
Episode 3	Tuesday 21 December 1999	6.00pm - 6.25pm	BBC2	23'16"	-	-
Episode 4	Tuesday 4 January 2000	6.00pm - 6.25pm	BBC2	25'00"	-	-
Episode 5	Tuesday 11 January 2000	6.00pm - 6.25pm	BBC2	23'52"	-	-
Episode 6	Tuesday 18 January 2000	6.00pm - 6.25pm	BBC2	24'15"	-	-
Episode 7	Tuesday 25 January 2000	6.00pm - 6.25pm	BBC2	22'55"	-	-

Merchandise

Doctor *Who and the Silurians* became Malcolm Hulke's first *Doctor Who* novelisation: *Doctor Who and the Cave-Monsters*. The cover and interior illustrations were by Chris Achilleos, and Hulke took the opportunity to reinstate missing material and develop characters such as Quinn, Baker and Miss Dawson. First published in January 1974 by Target in paperback and Allan Wingate in hardback, it was reprinted in July 1979 with a green diamond logo over the Achilleos artwork and was latterly listed as Book No 9. In August 1992 Virgin reissued the book as *Doctor Who – The Silurians* with a new cover by Alister Pearson, but

Below:

Brought to book – *Doctor Who and the Cave-Monsters*.



erroneously stating it was broadcast in 1974. The book was also published abroad in Portugal (*Doutor Who E Os Monstros Das Cavernas* from Editorial Presenca), Japan, the Netherlands (*Doctor Who en de Hokenmonsters* adapted by JJ Van Der Hulst-Brander) and Turkey.

The novelisation was released as an audiobook, read by Caroline John, by BBC Audio in September 2007. A new edition of *Doctor Who and the Cave-Monsters* was published by BBC Books in July 2011, with an introduction by Terrance Dicks.

The original TV soundtrack for the serial, along with linking narration by Caroline John, was released on three CDs as part of the limited edition *Monsters of Earth* collection of TV soundtracks released by BBC Audio in November 2006. It was later released individually in January 2008. Both releases also included an exclusive interview with John.

Carey Blyton re-recorded part of his music score as *Silurian Suite Op 102 for Trumpet in B^b & Piano* for the CD *Sherlock Holmes Meets Dr Who* issued in July 1999 by Upbeat Classics (URCD148). Five of Blyton's original cues were then included on the CD *Carey Blyton: The Film Production Music* from Apollo Sound in 2003 (APSCD225). Silva Screen's 4 CD *The 50th Anniversary Collection* (December 2013) and the 11-CD *Doctor Who: The 50th Anniversary Collection* (September/November 2014) also contained incidental music from this serial.

Fine Art Castings released Silurian figures in 1986, 1987 and 1998. Imagineering produced a Silurian mask in 1987, and Jonder released a phone card based on the serial in 1996. Further



Left:
The packaging for video and DVD releases of the story.

Below:
A limited-edition Silurian figurine from Robert Harrop Designs.

Silurian figures followed from Dapol in 1998.

Handcrafted and painted 7-11cm tall plaster busts of a wide variety of *Doctor Who* monsters including a Silurian were produced by Head-Up Display in 1999. Neil Sims Productions produced a range of detailed busts of a variety of *Doctor Who* characters including Silurians in 2008. In March 2015, Robert Harrop Designs produced limited-edition 1:12 pewter Silurian statues, priced £110. Only 100 statues were available worldwide, each individually hand stamped with a unique number on the base. The statues came complete in a presentation box with data card and a Certificate of Authenticity, signed by Robert Harrop.

A card figure of a Silurian was part of Weetabix's *Doctor Who* promotion in April to June 1975. Silurians also featured on the *Doctor Who* Trump card game, issued by Jotastar in 1978. The Stamp Centre issued a limited edition of 1,000 covers for *Doctor Who and the Silurians* signed by Nicholas Courtney in May 2008.

The newly colourised reconstruction of the serial was issued on a double videotape by BBC Video in July 1993, with a cover painted by Andrew Skilleter.

A brand-new colour restoration of the serial, improving on

the previous version, was prepared for the story's 2008 DVD release – part of the *Beneath the Surface* box set that also included *The Sea Devils* [1972 – see Volume 18] and *Warriors of the Deep* [1984 – see Volume 38]. It contained the following extras:

- **Commentary** with Timothy Combe, Barry Letts, Terrance Dicks, Caroline John, Peter Miles, Geoffrey Palmer and Nicholas Courtney
- **Isolated music**
- **Going Underground** – behind-the-scenes documentary
- **Now & Then:** The Locations of *Doctor Who and the Silurians* – locations documentary
- **Musical Scales: An Era of Experimentation** – music documentary
- **Colour Silurian Overlay** – restoration documentary
- **Photo gallery**
- **Isolated music**
- **Radio Times listings** in Adobe PDF format
- **Subtitle production notes**
- **What Lies Beneath** – documentary exploring the cultural and political influences on the serial
- **Easter Egg** – trailer for *The Ambassadors of Death*

In September 2013, *Doctor Who and the Silurians* was released on DVD, along with *The Hungry Earth/Cold Blood* in *The Monster Collection*. The story also featured on GE Fabbri's *Doctor Who – DVD Files* issue 65 in June 2011. ■



Cast and credits

CAST

Jon Pertwee Doctor Who
with
Caroline John Liz Shaw
and
Nicholas Courtney Brigadier Lethbridge Stewart
with
Fulton Mackay Dr Quinn [1-3]
Norman Jones Major Baker [1-5]
Geoffrey Palmer Masters [4-6]
Peter Miles Dr Lawrence [1-6]
Thomasine Heiner Miss Dawson [1-5]
Ian Cunningham Dr Meredith [1]
Roy Branigan Roberts [1]
Paul Darrow Captain Hawkins [2-7]
Richard Steele Sergeant Hart [4,6]
John Newman Spencer [1]
Bill Matthews Davis [1]
Nancie Jackson Doris Squire [2]
Gordon Richardson Squire [2]
Ian Talbot Travis [4]
Harry Swift Private Robins [5]
Alan Mason Corporal Nutting [6-7]
Derek Pollitt Private Wright [6]
Brendan Barry Hospital Doctor [6]
Dave Carter Old Silurian [4-5]
Nigel Johns Young Silurian [4-7]
Pat Gorman Silurian Scientist [5-7]
Peter Halliday Silurian Voices [2,4-7]
Paul Barton [4-5,7], **Simon Cain** [4-7], **John Churchill** [4-5,7], **Pat Gorman** [2-4], **Dave Carter** [7] Silurians

UNCREDITED

Brian John Security Gateman at Wenley Moor¹
Alex Hood, David Billa, Cy Town, Barry Kennington, Keith Ashley, Norton Clark, Keith Goodman, Michael Earl, Alan Viccars, Richard Lawrence, Michael Lomax, Ronald Gough, Margaret Pilleau, Mary Denton, Cara

Stevens, Joan Harsant, Sheila Knight, Pat Matthews, Olive Macneil, Peter Holmes, Richard King, Leonard Kingston, Stewart Myers Technicians
John Spradbury, Alex Donald, Brian Nolan, Mark Johnson, Brian Haughton, David Melbourne ... UNIT Soldiers at Wenley Moor
Sheila Knight Receptionist
Patrick Milner Security Guard
Bertram A Collacott Bertram the Friendly Monster
John Doyle, Bernard Barnsley, Jim Delaney, Alan Clements, Antonio de Maggio, Will Nash, Alex Donald, David Melbourne, Pierec McEvoy, Derek Hunt, Barry Ashton, Terence Denville, Stuart Myers, Roger Minnis UNIT Soldiers in Caves
Peter Blackburn, Bruce Cox, Jay Neill UNIT Soldiers/Policemen
Richard Pickup, Dennis McTighe UNIT Drivers/Ambulance Men
Richard Pickup, BG Heath Police/Ambulance Drivers
Graham Warwick UNIT Dog Handler
Jay McGrath, Charles Finch, Reg Cranfield, Bill Leonard, Arthur McGuire, Paul Barton, Vez Delahunt, Crawford Lyle, Tony McKinnon, Lionel Sansby, Ladbrow, Lawrence Norburne, Raoul Johns, Bobby Beaumont, Charles Elkin, Gay Dean, Charles Erskine, Walter Turner, Bill Lodge, Leslie Conrad, Victor Munt, Colin Thomas, Brian Scott, Vic Taylor, Derek Shaffer UNIT Soldiers at Farm and Hillside
Paul Barton Wounded Silurian Voice
Unknown, Bella Emberg Nurses at Wenley Hospital
Trevor Ray Ticket Collector
Mostyn Evans Taxi Driver
John Shorter, Peter Brett Policemen



Left:

The cast takes time out for a picnic in a hay barn.

Elizabeth PowerLondoner
Lynn Turner, Josie Dent, Joyce Windsor, Winnifred Ray, Jean Shannon, Brenda Skilton, Sue Casters, Joanna Lawrence, Rosina Stewart, Harold Horsham, Richard King, Hugh Cecil, Roy Pearce, Rex Rashley, Leslie Shannon, Harold White, Roy Denton, David Parry, Peter Ray, Michael Moor, Aileen Lewis, Jean Hylton, Alison Daumier, Betty Richardson, Pat Matthews, Maureen Nelson, Iona MacRae, Constance Carling, Willy Bowman, Stenson Falcke, Jim Delaney, George Romanoff, Walter Henry, Colin Cunningham, Stewart Myers, Prunella Ransome and members of production team

.....Railway Passengers/Londoners/
Ambulance Men/Police
Ronald Gough, Keith Ashley, Terry Denville
Laboratory Technicians
Dave CarterAmbulance Man
Gillian TollNurse in Sickbay
Simon CainPrivate Upton

¹ Not used in final edit.

CREDITS

Written by Malcolm Hulke
 Title music by Ron Grainer and BBC Radiophonic Workshop
 Incidental music composed and conducted by Carey Blyton
 Film Cameraman: Fred Hamilton [3,7]
 Film Editor: Bill Huthert [3,7]
 Visual Effects by James Ward ²
 Costumes: Christine Rawlins ³
 Make-up: Marion Richards³, Teresa Wright³
 [Marion supervised Episodes 1 to 3 and Teresa supervised Episodes 5 to 7]
 Studio lighting: Ralph Walton ³
 Sound: John Staple ³
 Special sounds by Brian Hodgson & BBC Radiophonic Workshop ³
 Videotape Editor: Sam Upton ³
 Script Editor: Terrance Dicks ²
 Designer: Barry Newbery
 Producer: Barry Letts
 Directed by Timothy Combe

² Credited on Episodes 3 to 7

³ Credited on Episode 7 only

Profile

BARRY LETTS

Producer

Born Barry Leopold Letts in Leicester on 26 March 1925, his parents were keen on amateur dramatics while elder sister Pauline was on the Stratford stage from the late 1930s.

On holiday from Wyggeston Grammar School, aged 15, he took a summer job as assistant stage manager at Leicester Theatre Royal. With many men away fighting in war, Letts was offered a permanent post and, despite his headmaster father's reservations, left school. Letts picked up senior acting roles and after six months at Leicester he moved onto another company in Wales and, by 1942, York's Theatre Royal.

Making his film début in naval wartime drama *San Demetrio, London* (1943) as Apprentice John Jones, Ealing Studios signed him up on a contract. Ironically, on 14 August 1943 he was called up for naval war service, becoming a minesweeper sub-lieutenant in the Royal Navy Coastal Forces.

Demobbed in 1946, Letts got lost in the crowd of contract players now subsumed into the Rank Organisation. A few further film appearances included *Frieda* (1947), *Scott of the Antarctic* (1948) and *A Boy, a Girl and a Bike* (1949). On the latter, Letts met drama student Muriel Pears. Returning to rep at York, where his brother-in-law Geoffrey Staines was producer, Pears also joined the company and she and Letts married in 1951.

His association with the BBC began with radio plays, most produced by Rex Tucker, including *The Younger Generation* (1949) and *Ivanhoe* (1950). Tucker provided Letts' break into television with a children's play, broadcast live from Lime Grove studios on 5 November 1950. *Gunpowder Guy* starred Patrick Troughton as Fawkes and Letts as a fellow conspirator.

Work could be patchy, however. Between occasional small film roles – including *The Cruel Sea* (1953) and *Reach for the Sky* (1956) – in 1953 Letts found himself carton-packing at Wall's Acton ice cream factory.

A breakthrough came with a leading role in BBC Christmas show *The Three Princes* shown live on 27 December 1954. Producer Shaun Sutton added Letts to his children's drama 'rep company' in *The Man from the Moors* (1955), *The Gordon Honour* (1955/6), as Lord Nelson in *The Nelson Touch* (1955) and as Lewis Carroll in *Alice's Adventures in Wonderland* (1956), a role reprised in factual drama *Nom-de-Plume* (1956).

Swashbucklers included *The Press Gang* (1956), *The Black Arrow* (1958) and Spanish Armada drama *Queen's Champion* (1958), where he duelled in the surf at Hastings with one Roger Delgado.



Right:

Barry's first *Doctor Who* – directing *The Enemy of the World*.

**Left:**

Barry Letts in the *Doctor Who* production office.

Letts played a crashed Nazi pilot in *The Watch Tower* (1956) and featured in classic serials including *The Adventures of Peter Simple* (1957), *Sara Crewe* (1957), *The Silver Sword* (1957), *The Lost King* (1958), *The Pocket Lancer* (1959) and *The Moonstone* (1959).

Peaktime drama included *The Voices* (1955), *The Mulberry Accelerator* (1955), an ITV adaptation of *Seagulls Over Sorrento* (1956), POW drama *Escape* (1957), *More Than Robbery* (1958), war drama *Ice Blink* (1959) and *Murder Bag* (1959).

By 1959 Letts had three small children to support – Joanna, Dominic and Crispin – and sought other income. He had begun writing BBC TV epilogues from 1956, which he also read on screen. He now partnered actor/writer friend Owen Holder with an unmade script for ITV's *The Adventures of Robin Hood*, but when Holder became story editor on Granada's *Skyport*, he commissioned an episode from Letts, aired 17 March 1960.

Subsequent writing credits included *Knight Errant* (1960), an episode of *It Happened Like This* (1963) and *Emergency* –

Ward 10 (1966). Also hoping to move into directing, Letts was turned down for the BBC's director's course in 1960.

Further acting work included Lt Anson in Sunday wartime serial *The Long Way Home* (1960) and Captain Stuart in similar Saturday serial *The Last Man Out* (1962). Among other plays and serials were *The Conquering Hero* (1960), *A Clean Kill* (1961), *The Chairs* (1962), *Dial M for Murder* (1962), *City Beneath the Sea* (1962), naval drama *The Survivors* (1963) and three *Armchair Theatre* plays; *The Irish Boys* (1962), *The Higher They Fly* (1963) and *The Happy Sacking* (1967).

He took recurring roles as DCI Rogers in *Z Cars* (1963/4); Inspector Strickland in *Kipling* (1964); and DS Reed in *Softly, Softly* (1966), and guest spots in episodic series *Police Surgeon* (1960), *Maigret* (1963), *The Avengers* (1964), *GS5* (1964), *R3* (1965), *Public Eye* (1965 and 1966), *This Man Craig* (1966), *No Hiding Place* (1966) and *Redcap* (1966).

Having directed with John Woodnutt's amateur theatre company at North London Polytechnic, Letts reapplied

DOCTOR WHO AND THE SILURIANS

STORY 52

Right:

Planet of the Spiders – written, directed and produced by Barry Letts.

successfully for the BBC director's course in 1966. His submitted work, a self-written play *No Trams for Ethiopia*, was restaged for *Thirty-Minute Theatre* in 1968.

Having written for Midlands soap *The Newcomers* from December 1966, by March 1967 he was directing for the series, helming a dozen episodes that year and two more in 1969. Six *Z Cars* followed in 1967/8 and he was asked by Innes Lloyd to direct *Doctor Who* adventure *The Enemy of the World* [1967/8 – see Volume 11], from November 1967.

Next came junior newspaper drama *Adventure Weekly* (1969), Nina Bawden adaptation *A Handful of Thieves* (1969) and two instalments of *The Doctors* (1969). Directing success meant his final acting role came in an episode of *Sergeant Cork* aired January 1968.

Suddenly, Letts was appointed producer on *Doctor Who*, stepping into the breach from 20 October 1969, during pre-production on *Doctor Who and the Silurians*, when Peter Bryant and then Derrick Sherwin were both recruited to rescue ailing detective series *Paul Temple*.

Letts struck up an immediate bond with script editor Terrance Dicks and began tweaking Bryant and Sherwin's vision, replacing scientist Liz Shaw with the bubblier Jo Grant, creating the 'UNIT family' and introducing the villainous Master, played by Letts' old fellow swashbuckler Roger Delgado. Viewing figures increased, re-establishing *Doctor Who* as a Saturday teatime institution.

Letts' contract allowed him to direct the occasional *Doctor Who*. He provided emergency cover for Douglas Camfield during *Inferno* [1970 – see Volume 16], before directing *Terror of the Autons* [1971 – see Volume 16], *Carnival of Monsters* [1973 – see Volume 19] and *Planet of the Spiders* [1974 – see Volume 21].



He sought stories that were *about* something. Amid scares and action set pieces, thought-provoking storylines dealt with union disputes and colonialism, among general questions of morality.

Letts himself wrote for the series, uncredited, in collaboration with friend Robert Sloman, scripting *The Dæmons* [1971 – see Volume 17], *The Time Monster* [1972 – see Volume 18], *The Green Death* [1973 – see Volume 20] and *Planet of the Spiders*. The latter two reflected his interests in ecology and Zen Buddhism, respectively. *Planet of the Spiders* was co-written, directed and produced by Letts, a feat unequalled on *Doctor Who*.

With Letts and Dicks both considering leaving after the 1974 series, boss Ronnie Marsh granted them their own science-fiction series, *Moonbase 3* (1973), a realistic look at life in space that struggled to find an audience.

Amid the mass exodus that ended the Pertwee era, Letts' final *Doctor Who* producer credit came on Tom Baker's début *Robot* [1974/5 – see Volume 22]. He had cast the virtual unknown as the Doctor, laying the foundation for another successful era, and helped instigate many forthcoming scripts including *Genesis of the Daleks* [1975 – see Volume 23].



Letts next hoped to produce a biopic of Marie Curie, scotched amid BBC politics. Instead he briefly became assistant to head of drama Ronnie Marsh, working as a 'super script editor', but disliked the pressure of fawning programme-makers treating him as kingmaker. He returned to freelance directing with *Ten from the Twenties* (1975) and *Doctor Who* adventure *The Android Invasion* [1975 – see Volume 24].

He next directed Sunday classic serial *The Prince and the Pauper* but when the strand's producer John McRae suddenly left to work in New Zealand, Letts stepped in and would end up producing classic serials for a decade. The 1970s brought *Lorna Doone* (1976), *Katy* (1976), *Little Lord Fauntleroy* (1976), *Nicholas Nickleby* (1977), *Treasure Island* (1977), *The Children of the New Forest* (1977), *Rebecca of Sunnybrook Farm* (1978), *Sexton Blake and the Demon God* (1978), a creepy *Pinocchio* (1978) which he also directed, *The Mill on the Floss* (1979) and *The Old Curiosity Shop* (1979/80).

A departmental merger led an overworked Graeme MacDonald to become head of both series and serials, so he had Letts assume a watching brief as executive producer on the 1980/81 series of *Doctor Who*. Letts later reflected his on-screen credit was "egotistical"

and distracted new producer John Nathan-Turner.

Sunday serial work continued unabated, overseeing *The History of Mr Polly* (1980), *The Swish of the Curtain* (1980), *A Tale of Two Cities* (1980), *The Talisman* (1980), *Sense and Sensibility* (1981) and *Great Expectations* (1981) before dramatising, directing and co-producing *Gulliver in Lilliput* (1982). He next produced *Stalky and Co* (1982), *The Hound of the Baskervilles* (1982) starring Tom Baker, *Beau Geste* (1982), *Dombey and Son* (1983), *Jane Eyre* (1983), *Goodbye Mr Chips* (1984), *The Invisible Man* (1984), *The Prisoner of Zenda* (1984) and *The Pickwick Papers* (1985).

Script editor for most of Letts' classics productions was Terrance Dicks, who became producer after Letts' BBC retirement in 1985. Letts subsequently directed *Alice in Wonderland* (1986) and *David Copperfield* (1986) for him.

Letts taught on the BBC director's course in 1988, while latter freelance directing credits came on soaps *Brookside* (1990) and *EastEnders* (1990-2).

He returned to *Doctor Who*, writing two Jon Pertwee radio dramas, *The Paradise of Death* (1993) and *The Ghosts of N-Space* (its broadcast delayed to 1996). Blake's 7 radio dramas *The SevenFold Crown* (1998) and *The Syndeton Experiment* (1999) followed. An audio drama for Big Finish's *Sarah Jane Smith* series came in 2002, *The Tao Connection*.

In print he co-wrote BBC *Doctor Who* books *Deadly Reunion* (2003) with Terrance Dicks, and *Island of Death* (2005).

Letts attended conventions and contributed to *Doctor Who* DVDs even after falling ill with cancer. He died on 9 October 2009, just months after wife Muriel had passed away. His autobiography *Who and Me* was published posthumously in November 2009. ■



THE AMBASSADORS OF DEATH

► STORY 53

Contact has been lost with Mars Probe 7. When the vessel sent to recover the crew returns to Earth, the astronauts are kidnapped. Liz detects high levels of radiation in the empty space capsule, and the Doctor can only conclude that the occupants were not human.



Introduction

During the closing moments of *The War Games* [1969 – see Volume 14] the Doctor had been exiled to Earth for being an intergalactic busybody. But even when he was stranded in Britain in the 1970s, a fascination with space and time was still a part of the series.

In the real world, space exploration was new and exciting. *Doctor Who*'s audience would have been well acquainted with the on-going Apollo missions, and almost certainly tuned in to see Man walk on the Moon a month after the Doctor had received his sentence.

At that time, it was more of a novelty to see the Doctor climb into a rocket and head off into space than for him to use his TARDIS. It had already happened once, in

The Seeds of Death [1969 – see Volume 14], which imagined a time when the craze for venturing beyond our world had fizzled out. The Doctor and his companions had also beaten pioneering spacemen Aldrin, Armstrong and Lovell to the Moon by over two years [*The Moonbase*, 1967 – see Volume 9].

The Ambassadors of Death imagines a world where Britain has its own space programme, and has sent astronauts to explore Mars. By the time of *The Invasion of the Dinosaurs* [1974 – see Volume 21] some of its more credulous characters thought we had the technology to travel even further – to planets beyond our solar system. Other examples of the UK taking to the stars feature in *The Android Invasion* [1976 – see Volume 24] and *The Christmas Invasion* [2005 – see Volume 51].

This technologically advanced society was meant to be a glimpse into the near future. Outside of fiction, a manned mission to Mars is yet to happen, but in the *Doctor Who* universe it's a reality by the late 1970s, as some time later the Doctor's companion Sarah says she's from 1980 [*Pyramids of Mars*, 1975 – see Volume 24].

This glimpse at a near future has been seen in more recent times. When the Ninth Doctor returns Rose to Earth in *Aliens of London/World War Three* [2005 – see Volume 49] he moves the series' 'present-day' adventures a year into our future. At points, the time-twisting story of Amy Pond also necessitates a leap into the world of tomorrow. In all these cases, when originally broadcast, it's like these weird and unbelievable tales are a prediction of things to come... ■

Opposite:

The visual effects department with their space-age model work.

Below:

Space command – the world of the near future!





'EVEN WHEN THE DOCTOR WAS STRANDED
ON EARTH, A FASCINATION WITH SPACE
WAS STILL A PART OF THE SERIES.'

EPISODE 1

There's a tense atmosphere at Space Control. Mars Probe 7 left Mars nearly eight months ago but there's been no communication from the astronauts since. Now it has returned and a recovery capsule has been sent to meet it, piloted by Charles Van Lyden, guided by Bruno Taltalian and Ralph Cornish at Space Control.

The Doctor is tinkering in his laboratory when he spots the Brigadier on the television. The mission is being broadcast live with a commentary by reporter John Wakefield. [1]

Van Lyden confirms that it is definitely Mars Probe 7 and docks with the probe capsule. [2] He says that he can hear something, opens his hatch and floats into the airlock tunnel.

There is a terrible noise and the link goes dead. The Doctor tells Liz he has heard that sound somewhere before, but

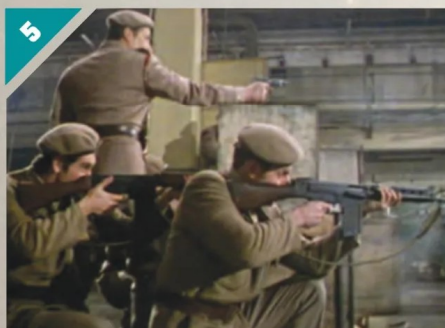
can't remember where. He drives Liz to Space Control in Bessie.

The Brigadier wonders what may have happened to Recovery 7; one of the scientists, Rutherford, thinks it could be an excess of electricity. The Doctor and Liz arrive, and Liz explains that the Doctor thinks the sound was a message. He predicts it will be repeated, and it is. [3]

There's another noise; somebody is transmitting a reply! The Brigadier orders every radio service to stand by and when the noise is repeated they triangulate the signal to an abandoned warehouse. [4]

The Brigadier leads a platoon to the warehouse, where General Carrington is supervising the transmission. He orders that UNIT holds back. After a pitched battle, [5] he escapes through a window.

Athens Observatory warns of a solar flare build-up but there is still no reply from Recovery 7. The Doctor and Liz go to the computer room to decode the messages – where Taltalian is waiting for them, armed with a pistol! [6]





EPISODE 2

They are interrupted by the Brigadier walking in. Taltalian escapes but the Doctor still has the recording of the message and sets about decoding it.

The Brigadier took one man prisoner at the warehouse. The man refuses to answer any questions, but when the Doctor shouts at him to stand to attention the man obeys. He's a soldier, acting under orders. [1]

The computer's attempt to decode the message turns out to be nonsense. Liz suspects a malfunction and the Doctor suggests asking it what two and two make. The computer answers 'five'; Taltalian must have sabotaged it. [2]

Cornish and Rutherford track the recovery capsule during re-entry and it lands somewhere in the south of England. The Doctor, the Brigadier, Cornish and UNIT arrive on the scene but can get no response from inside the capsule. [3]

En route to the Space Centre, the convoy is surprised by a helicopter which drops smoke grenades. [4] Two masked men climb out of the helicopter, shoot the motorcycle outriders and drive off with the lorry carrying the capsule.

However, the Doctor blocks the road with Bessie and when the two masked men – Carrington and Grey – get out, he asks them to help push the roadster out of the way then uses Bessie's 'anti-theft device' to restrain them while he drives off with the capsule. [5]

By the time the capsule is safely in Space Control they have escaped. The Doctor and the Brigadier meet Sir James Quinlan; they suspect that someone in Space Control is working against them. After they have gone, Quinlan is visited by Taltalian, and assures him that UNIT has a surprise coming.

Liz hears Van Lyden's voice in the capsule, but he is just repeating the same phrase again and again. The Doctor orders the capsule to be cut open. [6]

EPISODE 3

The capsule is empty; Van Lyden's voice is a recording. The Doctor concludes the astronauts were in the capsule when it landed but were removed during a "security check". Liz notices the interior of the capsule is radioactive; "If anyone was in there, they're as good as dead!" [1]

Quinlan introduces the Doctor and Liz to Carrington, a former astronaut from Mars Probe 6. [2] He explains that Taltalian was ordered to prevent the Doctor using the computer because the coded message was that the capsule had passed through a radiation belt, a fact which the government wanted to keep secret. He assures the Doctor that the astronauts are in safe hands.

In fact the astronauts are being kidnapped by a gang led by a mercenary called Reegan. They are driven in a delivery van to a gravel pit where Reegan

buries the irradiated bodies of his gang members. [3]

The Doctor informs Carrington that he knows where the three astronauts are; they're still in orbit. Whatever came down in Recovery 7 wasn't human! [4]

The three space-suited figures are placed in an isolation chamber in an underground laboratory. Reegan tells the disgraced Doctor Lennox to look after them. To begin with he makes them sick, until Reegan tells him to give them *more* radiation and they recover. [5]

Learning that Cornish wants to send up another recovery capsule, Quinlan and Carrington conspire to stop him. Liz receives a message from the Brigadier to go and examine the corpses discovered at the gravel workings. She leaves in Bessie, while the Doctor works to get the recovery capsule ready.

Liz's message was a trap. A car chases her and she is forced to flee across a weir. She shoves one of her pursuers over the side, but then falls over the railing... [6]





EPISODE 4

Liz's pursuers haul her back onto the weir and she is taken to the underground laboratory.

When the aliens were being looked after by Carrington, Professor Heldorf recorded some communication impulses and the Doctor intends to use the Space Centre computer to decipher them.

Cornish considers using the new M3 variant liquid fuel on the recovery rocket; Taltalian warns the lift-off rate would crush the astronaut. The Doctor receives a telephone call warning him that Liz will be killed if he doesn't stop interfering. [1]

Lennox helps Liz to escape from the underground laboratory. [2]

The computer decodes the impulses, which contain a formula for building an electronic device. The Doctor suspects Taltalian is involved with Liz's kidnappers.

Liz thumbs a lift from a car – which is driven by Taltalian. He delivers her back

to Reegan in the underground laboratory. Taltalian gives Reegan a device which will enable him to force the aliens to obey him. Reegan gives Taltalian a briefcase containing an explosive and a timing mechanism – but when Taltalian isn't looking Reegan changes the setting. [3]

The Doctor volunteers to pilot the recovery rocket. Taltalian returns to the Space Centre, claiming he will tell the Doctor everything. [4] He opens his briefcase and it explodes, killing him.

Quinlan informs Carrington that the rocket is almost ready and suggests telling the Doctor the truth.

Using Taltalian's device to direct the aliens, Reegan takes them to the Space Centre where they overcome the entrance barrier by electrocuting the guard. [5]

Quinlan calls the Doctor to come and see him. He says he will tell the Doctor the truth, but one of the aliens enters his office and kills him. The Doctor enters and discovers Quinlan's body – as the alien reaches out to him from behind! [6]

EPISODE 5

The Brigadier enters and shoots at the alien, to no effect; it kills a soldier and leaves.

Liz has an idea; she might not be able to get away from the laboratory again, but Lennox might...

Cornish tells the Doctor that the rocket will be fuelled with a mixture of standard fuel and the M3 variant.

Reegan returns the alien to the underground laboratory and boasts about it killing some soldiers. Lennox realises he is working for a murderer. [1]

Carrington forbids Cornish from launching the recovery rocket but Cornish tells him he hasn't the authority. Carrington thinks they are being threatened by an alien invasion with the collaboration of a foreign power.

Lennox tells the laboratory guard that the aliens are dying and he has to fetch more isotopes. He leaves. Benton reports

that a man called Lennox has turned up asking to be put in protective custody. Benton locks him in a cell.

The Doctor says goodbye to the Brigadier and enters the rocket capsule. [2]

Reegan forces Liz to reveal that Lennox has gone to see the Brigadier.

Reegan enters Space Centre fuel bay disguised as a mechanic, knocks out a guard and kills an engineer, [3] and adjusts the valves filling the rocket with the M3 variant.

A soldier delivers some food to Lennox, but when Lennox lifts the lid, it reveals a radioactive isotope! [4]

The Brigadier discovers the sabotage in the fuel bay but is too late to stop the launch; the rocket takes off, subjecting the Doctor to extreme G-forces. [5] He jettisons the stage one rocket and his speed reduces to normal.

Soon the recovery capsule is within sight of Mars Probe 7. The capsule docks; the Doctor is about to enter the airlock when an alien spaceship approaches! [6]





EPISODE 6

The Doctor's capsule is brought on board the spaceship. A voice assures the Doctor that an environment has been prepared for him and he steps outside. [1] He enters a room resembling the quarantine room at Space Control, where Van Lyden and the two astronauts from the Mars probe believe they are on Earth in extended quarantine. [2] The alien voice explains that their minds have been "conditioned" to ensure their health and that unless their ambassadors are returned they will destroy the Earth!

Carrington is convinced that the capsule has been intercepted by an alien spacecraft. He thinks they should attack it with atomic warheads. The aliens agree to let the Doctor return to Earth so he can recover their ambassadors.

The Brigadier learns that Lennox has been murdered. Cornish thinks their own people may be responsible and the

Brigadier agrees. The Doctor contacts Space Control and tells them he will explain everything when he lands. [3]

In the underground laboratory, Liz is feeding the aliens with another isotope when they move to prevent her leaving the isolation chamber. One of them removes its helmet. [4] She runs out, as Reagan returns with the news that Lennox is dead. He tells Liz that either she works for him, or he will kill her and buy himself another scientist.

The Doctor's capsule lands on the touchdown pad at Space Control. The Doctor emerges into the Decontamination Unit, as Reagan infiltrates Space Control again and feeds knockout gas into the building. [5] Reagan drags the unconscious Doctor into his van.

The Doctor wakes up in the underground laboratory with Liz. Reagan wants him to build a better translation machine; the Doctor agrees. Then General Carrington walks in and points a gun at the Doctor: "It's my moral duty!" [6]

EPISODE 7

Reegan stops Carrington, as he wants the Doctor to make a machine that will let him talk to the aliens, which he will need if he is going to give them complicated instructions. Carrington explains that he intends to alert the world to the menace of an alien invasion. When he was on Mars Probe 6 the aliens accidentally killed his fellow astronaut, which convinced him they were hostile. [1] Carrington has one of the aliens moved to his van and calls the Brigadier, claiming to have “captured an alien astronaut”.

Reegan uses the other two aliens to break into an atomic material facility. [2]

Carrington’s alien captive is strapped to a chair in Space Control. Carrington intends to make a live television broadcast, during which he intends to remove the alien’s helmet. [3]

The Doctor and Liz broadcast an SOS which UNIT picks up. The Doctor tests

his device which translates the aliens’ words: “We are ambassadors and came in peace!”

The alien spaceship contacts Space Control, warning them that the planet will be destroyed if their ambassadors are not returned. [4] Carrington has the Brigadier arrested, but he escapes and returns to UNIT. He assembles all his available men and drives to the source of the SOS. After a shootout with Reegan’s gang, UNIT breaks into the underground laboratory, where the Brigadier shoots Reegan’s pistol out of his hand. [5]

The two aliens help the Doctor get into Space Control. Carrington is about to address the world when the Doctor, the Brigadier and his men burst in and the Brigadier arrests the General. [6]

Now all that remains is for Cornish to send a message to the spaceship informing them that their ambassadors are safe and exchange them for the astronauts. The Doctor wishes the aliens a nice trip.





Pre-production

Right:

A 'gangland boss' and a 'radiation expert' – Whitaker's characters as they appeared on screen.

In 1968, discussions took place between writer David Whitaker, producer Peter Bryant and script editor Derrick Sherwin regarding a storyline for a new *Doctor Who* serial. Sherwin, who was pleased with Whitaker's futuristic thriller *The Enemy of the World* [1967/8 – see Volume 11], requested from him a six-part serial, set in the present day, concerning first contact with alien life. Discussions continued into 1969, by which time Terrance Dicks had succeeded Sherwin as script editor. Dicks believed that the initial idea needed refinement, especially given the changes being made to the show's format; from 1970 on, a newly regenerated Doctor, exiled to Earth, would associate himself with the paramilitary UNIT organisation.

On Thursday 1 May 1969, Whitaker was formally commissioned to storyline the serial (planned to run second in the new series), under the title *The Carriers of Death*, removing the Second Doctor,

Jamie and Zoe, and revising the concepts to better fit the series' new style. Whitaker's contracted deadline for the outline was Monday 19 May, but he actually delivered it on Monday 9 June. The serial concerned aliens substituting their own peaceful ambassadors for the human members of a space mission to Mars; they would ultimately become pawns of gangland boss Reegan, who would force the unstoppable aliens to do his



bidding. An Army officer called Lieutenant Pollard featured in Episodes 2 and 3, Heldorf was originally a 'German radiation expert' called Professor Kuhn, and a cyclist and tractor driver were to have been in Episodes 3 and 4.

Whitaker was commissioned to write the scripts for what had now become a seven-part story, and featured the characters of the Third Doctor, Liz Shaw and Brigadier Lethbridge-Stewart, on Wednesday 25 June. His delivery deadline was Sunday 31 August. Episode 1 was received by the production office on 8 July, Episode 2 on 20 July.

Connections: Break-in

▶ Reegan suggests that with the alien 'ambassadors' under his control, he would be able to break into Fort Knox. A United States Army post in Kentucky, Fort Knox is the site of the United States Bullion Depository where a large percentage of the United States gold reserves are held.



Familiar elements

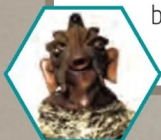
Whitaker's first draft scripts for the first three episodes included some familiar elements, such as references to the TARDIS' time vector generator (a plot device used in his earlier *The Wheel in Space* [1968 – see Volume 12]). The Doctor was also referred to as 'Doctor Who' in all stage directions. These early scripts described a number of the key characters as follows: the mysterious General Cunningham was 'in

'THE INITIAL IDEA
NEEDED REFINEMENT,
ESPECIALLY GIVEN
THE CHANGES BEING
MADE TO THE
SHOW'S FORMAT.'

Connections: Genocide

► The Doctor mentions the explosive ending of the previous serial, *Doctor Who and the Silurians*, in which, against the Doctor's wishes, the Brigadier

blew up the Silurian's underground base.



his late forties... a powerful authoritative figure... impeccably dressed'; Dobson was named 'Dawson'; Taltalian, 'Taltalien'; Sir James Quinland was 'a distinguished looking man in his fifties, the Minister of Technology and Space Development'; and Lennox 'a gone-to-seed scientist'.

Sherwin, now the show's producer, felt that the first episode did not work in the way he wanted; Trevor Ray, then Dicks' assistant, was asked to rewrite the scripts. Ray's version of *The Carriers of Death* Episode 1 was sent to Whitaker on Monday 11 August as an indication of how they wanted the writer to continue. A meeting concerning Episodes 2 and 3 was set up with Whitaker on Wednesday 13 August but, with the delivery of Episode 3 on Wednesday 12 November, it was clear that the story was still not developing in the way the production office wanted.

On Thursday 13 November, a deal was agreed where Whitaker would be paid only

for the first three scripts, with the rest of serial being scripted by Malcolm Hulke who had recently written the preceding *Doctor Who and the Silurians* [1970 – see page 54]. Hulke was rewriting Episodes 2 and 3 by Monday 17 November. He soon realised that the scripts were in a dreadful state, and suspected that Whitaker had not been given a clear brief. Substantially revised, Episodes 4 to 7 would veer away from Whitaker's versions. It was agreed on Wednesday 26 November that Whitaker would retain the sole credit on the scripts, but documentation for the final four episodes credits both writers. Hulke was normally commissioned to re-write *Doctor Who and the Carriers of Death* Episodes 2 and 3 and for Episodes 4 to 7 on Tuesday 18 November, with a deadline of 28 November. Surviving paperwork suggests that Hulke delivered his scripts on 30 January 1970, but as this date is after filming had already begun, it seems unlikely.

A new direction

The Hulke scripts contained a number of noteworthy asides. In Episode 2, it is observed that the Doctor made the spool of tape vanish by 'Jon's conjuring or trick photography'. In Episode 3, Heldorf's lab was to be in a 'quiet mews', a civilian motorcyclist was to deliver photographs of the Doctor and Liz to Reegan, and Reegan was to be the driver of the car pursuing Liz. Hulke also described the Alien Captain in Episode 6 as: 'He is wearing a space uniform of alien design: his face and hands are non-human, and if possible glowing. If possible, when he "speaks" he glows brighter, but he has no lips to move. He is pulsing into a translation machine, which converts his radio waves into human speech and vice versa'.

Below:

A shot taken during the studio session for Episode 6, not seen in the broadcast programme.





Above:
Make-up for
the astronauts.

Assigned to the serial was director Michael Ferguson, previously responsible for both *The War Machines* [1966 – see Volume 8] and *The Seeds of Death*. The designer, David Myerscough-Jones, had worked on *The Web of Fear* [1968 – see Volume 11]. Costume designer Christine Rawlins continued a run of work on the series which had begun with *Spearhead from Space* [1970 – see page 12]. Make-up was to be jointly handled by Teresa Wright – who dropped out of the production – and *Doctor Who and the Silurians*' Marion Richards. Peter Day was in charge of visual effects, as he had been on *Fury from the Deep* [1968 – see Volume 12]. Special sound was created by Brian Hodgson of the BBC Radiophonic Workshop under the title of *Dr Who and the Carriers of Death* from January; the interior of the Recovery capsules was a sound effect previously used on the Zeus vessels in *The Tenth Planet* [1966 – see Volume 8].

Dicks and Ferguson began rewriting Hulke's revised scripts, adding sequences

which would use the new video technology available to them, such as extending the Episode 1 scene where the Doctor and Liz appear and disappear after manipulating the TARDIS console. The Early Warning document for *Doctor Who and the Carriers of Death* was issued on Tuesday 23 December. By Friday 16 January, Hulke and Dicks were working together on an ultimately unused storyline for a new serial.

Producer Barry Letts was keen to experiment with the CSO technique used in the preceding serial, *Doctor Who and the Silurians*, and booked Television Centre's TC3 studio for a test session on Saturday 3 January 1970 to determine how actors' images could be integrated with model work. In the test, assistant floor manager Margot Hayhoe was shot against a blue draped set; that image was combined with a picture of a model house from another studio camera to give the impression that she was walking in and out of the house. The test session incurred a seven-minute over-run because of VT line-up problems. ■

Production

Filming began on Friday 23 January, but without the series' regular cast; Jon Pertwee, Caroline John and Nicholas Courtney were rehearsing the final episode of *Doctor Who and the Silurians*. The new serial would involve many film action sequences; consequently, Ferguson sought the services of two highly experienced film cameramen, AA 'Tubby' Englander and Peter Sargent (in the event, however, Tony Leggo stood in for Sargent). Shooting on 16mm film commenced with the sequence detailing Reegan's raid on the isotope factory in Episode 7, which was shot at Wycombe RDC Sewage Purification Works, Little Marlow, Buckinghamshire from 9am to 12.30pm. Actor William Dysart, previously Alexander in *The Highlanders* [1966/7 – see Volume 9], played Reegan. Steve Peters, who had last been cast by Ferguson as an Ice Warrior in *The Seeds of Death*, and had played a Pirate Guard in *The Space Pirates* [1969 – see

Volume 14], was allowed to wear his NHS-style glasses beneath the space helmet of 'Alien B'. 'Alien C' was the first role credited to Neville Simons, an extra in both *The Space Pirates* and *The War Games*. HAVOC stuntmen appeared as gatekeepers and policemen in the action sequence, which was arranged by Derek Ware. This was the first time that the HAVOC stunt agency, founded by Ware in 1965, received a screen credit on *Doctor*

Who. The spacesuit costumes worn by the 'aliens' used helmets and other elements made by freelance effects team Jack and John Lovell for Hammer's 1969 science-fiction Western *Moon*

Zero Two; Rawlins had designed the

Connections: Space drama

► Launched on 11 April 1970, the same day as the broadcast of Episode 4 of *The Ambassadors of Death*, Apollo 13 was disabled when one of its oxygen tanks exploded. Unable to achieve the planned landing on the Moon, the crew was able to return safely to Earth on 17 April.



spacesuits with a late seventies setting in mind. From 1.30pm to 4.30pm, filming took place at Folley's Gravel Pit at Spade Oak near Little Marlow, where Episode 3 scenes of Reagan dumping the heavies' bodies were shot (this was covered by the local *Maidenhead Advertiser* on Friday 13 February).

Kingsbury Motors provided the Ford Zodiac police car at the isotope factory, three UNIT Land Rovers (Jeeps in the script), a crane, the Morris FJ low-loader and also Reagan's

BMC 350EA van. The van had two name plates which changed via basic four-stage animation from 'HAYHOE LAUNDRIES' ("Progressive Launderers Ltd' in the script, renamed after Margot Hayhoe) to 'SILCOCK BAKERIES' ('Mason's Bakery' in the script, renamed after director's assistant Pauline Silcock). Its numberplate, KBF979H, also swivelled over, becoming YLD259H.

'THE NEW SERIAL
WOULD INVOLVE MANY FILM
ACTION SEQUENCES.'

Connections: Flare up

► A solar flare threatens to endanger Recovery 7. A solar flare is a release of energy from the Sun that can produce streams of highly energetic particles, known as a solar proton event. This radiation is hazardous to astronauts.

Star signals

► The alien vessel emits radio pulses, similar to pulsars. A pulsar is a magnetised rotating neutron star that emits a beam of electromagnetic radiation. The beam is only detectable from Earth when directed at Earth during the star's rotation; this gives it the appearance of pulsing.



While Episode 7 of *Doctor Who and the Silurians* was being recorded on Monday 26, Ferguson's crew travelled to Southall Gas Works on White Street, South West London. Filming, which ran from 9am to 5pm with a one-hour break for lunch from 12.30pm, again centred on scenes featuring Reagan, commencing with the Episode 5 scenes at the Space HQ Fuel Areas where Reagan attacks both Private Parker (actor James Clayton, who appeared on film only) and a technician (stuntman Roy Scammell, who performed a fall from a gantry). This was followed by the Episode 6 scenes showing Reagan's sabotage of the decontamination tank. A number of extras appeared as UNIT soldiers, and sported new UNIT

uniforms: light polo-neck nylon pullovers and a V-necked collarless jacket with a zip (the Brigadier retained his costume from *The Invasion* [1968 – see Volume 13], however). The last scene recorded that day, for Episode 5, showed Reagan waiting in his van outside Quinlan's office.

Shooting at the Gas Works continued the following morning from 9am to 12.30pm, and centred on scenes requiring Courtney: the Episode 5 scene where the Brigadier finds the injured Parker, and the brief sequence in which the Brigadier and UNIT arrive at Quinlan's office earlier in the same episode. In the afternoon, from 1.30pm to 5.30pm, the crew moved to a recently acquired BBC property, the TCC Condenser Factory on Wales Farm Road



in Acton, to film the arrival of UNIT at the warehouse in Episode 1. This location had previously been used in *The Invasion* and *Spearhead from Space* and also was home to the BBC's costume store.

Wednesday 28 was also spent at the factory from 9am with a one-hour lunch break from 12.30pm; the fight inside the warehouse was arranged by Ware and featured several HAVOC stuntmen (including Billy Horrigan, Alan Chuntz and Terry Walsh). Other extras were hired from Militaire, an agency specialising in soldierly men, also run by Derek Ware. Peter Day placed charges in the factory walls to simulate gunshots; Courtney, meanwhile, successfully overcame his fear of firing a loaded revolver.

Pregnant

Pertwee and John joined the cast on Thursday 29. For this serial, John wore a blonde wig because her own hair went frizzy in the rain. At the time the actress had things on her mind: firstly she had just discovered that she was pregnant and had not told the production team, and secondly she would be required to film a car chase driving Bessie (while pursued by a Ford Capri) but had not yet passed

**Left:**

The Ambassadors of Death ready for action.

her driving test. Bessie had undergone minor refurbishment and had the anti-theft device required for the story added. Also joining the cast was John Abineri; still listed as playing Cunningham, Abineri had played Van Lutyens in *Fury from the Deep* [1968 – see Volume 12]. Ric Felgate, playing Alien A, had featured in Ferguson's two previous serials (he'd been an American journalist in *The War Machines*, and Brent in *The Seeds of Death*, and was his sister-in-law's husband). The day's first scenes, filmed in the rain at Booker Aerodrome at High Wycombe from 9am to 12.30pm, were those outside Helderf's laboratory in Episode 3. Filming continued after lunch from 1.30pm to 5pm, with the chase sequence which closed that episode; this was shot at Marlow Weir, Mill Road, Marlow. Roy Scammell doubled for John in both driving shots and in Liz's fall over the railing into the weir; while in 'drag' as Liz, Scammell sang *Sisters* with John. HAVOC men Derek Martin and Dinny Powell played Liz's pursuers. Horrigan was on hand to help with the water sequences.

On Friday 30, the crew travelled to an area of Aldershot Heath – off Claycarts Road – to film the Episode 2 scenes featuring the landed space capsule from 9am to 5pm, with a one-hour break from

12.30pm. Ronald Allen played Ralph Cornish (he'd been Rago in *The Dominators* [1968 – see Volume 12] and as one of the stars of *Compact* had worked on Ferguson's first directing chores in 1964). The sequences showing the full size Recovery 7 prop being moved on the low-loader extended through the day into scenes shot at the nearby Farnborough Airfield. Mock-up binocular sights were overlaid to show Carrington's view of the UNIT team, and the Brigadier used his silver TM45 radio first seen in *The Invasion*.

On Saturday 31 from 9am to 5pm with the usual one-hour lunch break from 12.30pm, at the Royal Engineers Driving Circuit in Aldershot, the hijack of the Recovery 7 capsule and its subsequent recovery by the Doctor was filmed. This sequence had been substantially fleshed out from that detailed in the script, in which a bogus motorcycle policeman and a couple of heavies would seize control of the low-loader. Ferguson and Ware had devised an expensive display calling for pyrotechnics, four HAVOC motorcyclists and a helicopter (the Sud-Aviation Alouette II G-AWFL, hired from British Executive Air Services, but still bearing Heliunion decals). Ware, playing a UNIT sergeant, acted out a fall from the helicopter.

During the shooting of the hijack scene, one of the motorbikes ridden by a stuntman hit the camera crew after the performer had fallen from it. Pauline Silcock, the director's assistant, had her leg gashed open and was replaced by Michael Jackley. Shooting on this day was delayed due to a security alert caused by a UFO sighting – the UFO being the BBC's own Recovery 7 prop!

Filming continued on Monday 2 February at Beacon Hill near Aldershot from 9am to 5pm with a one-hour break

THE AMBASSADORS OF DEATH ▶ STORY 53

Right:
Bessie coming
through!

from 12.30pm, and comprised the scenes set at and around Reegan's bunker – a disused War Department pillbox – in Episodes 4 and 7. French-born Robert Cawdron (whom Ferguson had directed in *Z Cars* and the period thriller serials *Triton* and *Pegasus*) appeared as Taltalian, and HAVOC again arranged an action sequence between UNIT troops and Reegan's heavies.

Heavenly music

On the evening of Monday 2 February, between 7 and 11pm, Dudley Simpson plus six musicians recorded approximately 31 minutes of music for the serial at Riverside Studios; this comprised a tenor sax doubling alto flute, harpsichord doubling organ and piano, guitar, bass, drums and percussion, with later overdubs at the Radiophonic Workshop using the EMS VCS3. For the

docking sequence in Episode 1, Michael Ferguson wanted a cue which would evoke the use of Johann Strauss II's *Blue Danube Waltz* for the spaceship sequences in the 1968 science-fiction movie *2001: A Space Odyssey*.

The final two film days were both spent from 9am to 5.30pm with a one-hour break from 12.30pm, at the Blue Circle Cement Works at Northfleet in Kent, the entrance tunnel to which doubled as Space Headquarters' main gate.

On Tuesday 3, two sequences for Episode 7 were filmed: the Brigadier's escape from the Military Police, and UNIT's arrival with the aliens (it seems that



an additional sequence showing Bessie arriving in Episode 1 was also filmed this day). A photocall was held on this day; a linked report in the *Gravesend Reporter* on Friday 6 stated that the story was set in 1975. Filming concluded on Wednesday 4 with scenes showing Liz leaving Space Headquarters in Episode 3, Alien A attacking a UNIT soldier in Episode 4, plus Reegan's arrival and departure in Episode 6. It was around this date that the title of the serial was changed to *Doctor Who and the Ambassadors of Death* – the title *The Ambassadors* had also been suggested – and then to simply *The Ambassadors of Death* (some camera scripts would retain *The Carriers of Death*).

Blue Circle Cement was in the midst of an industrial dispute regarding the use of wet-weather working clothes, but the employees enjoyed the BBC's visit so much that they called off the strike. Delighted, Blue Circle waived its fee and sent beer to the production team as thanks.

A small amount of model filming was undertaken on Stage 2 at Ealing Studios from 2 to 4 February. This centred on Recovery 7 and the Mars Probe linking up in space during Episode 1 (these sequences were reused in Episodes 5 and 6). The spaceships, designed by Peter Day and assistant Ian Scoones, were constructed in plasticard and fibreglass with corrugated cardboard, and could emit sprays of dry ice 'steam'.

After the intricacies of recording *Doctor Who and the Silurians* in blocks of studio

Connections: Ham radio

- ▶ Constructing a device to communicate with the alien ambassadors, the Doctor tells Reegan, who is eager for progress, that "I'm not building a crystal set, you know". A crystal set is an extremely simple radio receiver which requires no power to operate it, other than the radio waves themselves. The most important component of a crystal set is the crystal detector, made from a piece of

crystalline mineral. This component is now known as a diode.



CONTROLLED ZONE

'BLUE CIRCLE
CEMENT WORKS
DOUBLED AS SPACE
HEADQUARTERS'
MAIN GATE.'

Connections: Hello, spaceman

► A spacewalk had previously been seen in *The Wheel in Space* [1968 - see Volume 12]. In the real world, the first spacewalk took place 14 months previously when astronauts from the Soviet Union transferred from Soyuz 5 to Soyuz 4.

Space ears

► Observatories from around the world are referenced: Haystack (Massachusetts); Algonquin (Ontario); Arecibo (Puerto Rico); and Cambridge (England). The representative images were stock shots of Jodrell Bank in Cheshire; Parkes, Australia; and the One Mile Telescope, Cambridge.



days, *The Ambassadors of Death* reverted to recording one episode every Friday. Rehearsals, at St Helens Church Hall, began on Monday 9 February, when the cast was joined by Michael Wisher (whom Ferguson had used as a voice artiste on another show). A technique of Ferguson, much remembered by the cast, was a quick rehearsal at the fastest pace possible in which they were allowed to use peculiar voices and so get any silliness out of their systems.

While Episode 1 was being rehearsed, the Recovery 7 set was being used on Wednesday 11 February for an episode of BBC scientific drama series *Doomwatch*. The *Doctor Who* and *Doomwatch* teams had agreed to share the cost of a single capsule

interior to be overseen jointly by their respective designers, David Myerscough-Jones and Ian Watson. The set appeared on *Doomwatch* first, featuring as the interior of Sunfire One in the episode *Re-Entry Forbidden*, broadcast on Monday 16 March.

Episode 1 of *The Ambassadors of Death* was recorded between 8.15pm and 10pm – the standard studio time for most episodes – in Television Centre Studio 3 on Friday 13 February. One of the key elements of the Space Control set was the main screen – a large blue gauze which, when lit correctly, turned opaque and was ideal to cast a CSO image upon (eg pictures from the Recovery 7 capsule); a forklift truck was used to provide the platform lift by which the control area was accessed. To give a

‘weightless’ feel to the Recovery 7 scenes, Ferguson used a handheld vidicon camera which was constantly in motion, feeding the image to a blue-tinted monitor screen, and in turn feeding the monitor output to the CSO image. The camera could be turned through 360 degrees to indicate the manoeuvres. CSO was also used for an establishing shot of the control room, adding a model of a girdered roof to it. The set also incorporated a small hydraulic platform on which the Doctor and Liz arrived.

Van Lyden's crossing to the docking hatch was recorded, with an inverted camera, to a videodisc unit and then played back in slow motion to simulate the weightless conditions; during the playback, Felgate redubbed his dialogue. The BBC film library provided six feet of silent 16mm stock showing radar dishes for the triangulation sequence. CSO was again used for a smaller videoscreen in the Space Centre control room via which Cornish spoke to Taltalian in the computer room.

As part of his performance as Wakefield, Michael Wisher had to move his eyes to simulate his reading off an autocue; Ferguson had said an autocue would be available, but this was not the case.

At the end of the evening, the lab scene featuring the Doctor, Liz and the TARDIS

Right:

Cornish gets down to business in the Space Centre control room.



console was recorded. The TARDIS console, last seen in the final episode of *The War Games*, was in a very battered condition. The characters' 'vanishing' required the use of a locked-off camera to achieve a split-screen effect. A monitor in the lab set relayed the TV coverage from Space Control.

Rehearsals for Episode 2 took place the following week from Monday 16 February. The cast was joined by Dallas Cavell – real name ND Le Feuvre – an actor cast late in the day as Sir James Quinlan. Cavell had previously played the Road Works Overseer in *The Reign of Terror* [1964 – see Volume 3], Bors in *The Daleks' Master Plan* [1965/6 – see Volume 6] and Trask in *The Highlanders*. Also cast at short notice was Bernard Martin as a control room assistant (referred to as Voice A in the scripts). James Haswell, an extra in previous *Doctor Who* serials, including *The Space Pirates*, received his first credited role on the series as Corporal Champion. Ferguson also cast Juan Moreno whom he had directed in *Triton* and *Out of the Unknown*.

Split titles

Episode 2 was taped in TC3 on Friday 20 February between 8.30 and 10pm, after titles for Episode 1 were recorded. At Ferguson's suggestion, *The Ambassadors of Death* was given a special title sequence. After 20 seconds of the standard opening titles, the reprise sequence was inserted. Following this came a further 15 seconds of the opening titles, over which the words 'The Ambassadors' were superimposed. A couple of seconds later the words 'of Death' were added, punctuated by a sting in the remixed theme music; this secondary title music and a new closing theme (in 40", 52" and 1'12" versions) with a sting had been



Left:
Van Lyden
is captured.

created from the 1969 version by Brian Hodgson at the request of Barry Letts in early February.

Recording of Episode 2 began with a new version of the reprise, after which recording pauses with a locked-off camera allowed the computer tape to vanish and reappear in the Doctor's hand. During this recording, the back-projection screen in the control room was used to show a radar image tracking Recovery 7 and Mars Probe 7. The BBC provided 14 feet of silent 16mm stock footage showing radars. Towards the end of the evening, some scenes were shot out of sequence: two scenes in Quinlan's office were recorded together, followed by the last two scenes in the Capsule Room.

The recording of Episode 2 was hampered by several technical problems, the first being camera 4 breaking down which delayed recording by 35 minutes. Ferguson used the delay to transfer the film sequences to videotape. The studio ventilation system then began making a noise, causing another short delay. Then, with recording still incomplete, one of the videotape recording machines broke down causing a further delay while the tape was checked to ensure that everything already shot had been recorded.

Joining the cast to rehearse Episode 3 from Monday 23 February was actor Cyril Shaps, formerly Viner in *The Tomb of the Cybermen* [1967 – see Volume 10], as Lennox. On Friday 27, Episode 3 was recorded in TC3 and called for several stuntmen: Roy Scammell played Heldorf's assistant, Peterson, and Dinny Powell and Gordon Stothard were Reagan's Heavies (roles played on film by Tony

Connections: Emergency message

► The Doctor uses morse code to send an SOS message (save our souls). Receiving the message, Sergeant Benton says, "We did away with that signal years ago," but in truth

this traditional call for help has never been officially abandoned.

Bradburne and Paul Warren). Throughout the evening, a number of more awkward camera shots were recorded after the main scenes had been taped (eg a number of mirror shots showing people inside the Recovery 7 capsule). At the end of the evening, Pertwee recorded a special narration for the serial's trailer on a black Limbo set.

For rehearsals for Episode 4, from Monday 2 March, the cast was joined by John Lord, formerly a Yeti in *The Web of Fear*, as Will Masters (a non-speaking role in the script).

On Tuesday 3 March, at the BBC Radiophonic Workshop in Maida Vale, Peter Halliday recorded his lines as the alien 'Special Voice'. This dialogue was modulated by Brian Hodgson for use in the final two episodes. (Halliday had played Packer in *The Invasion* and had provided the Silurian voices in the previous serial.) On Thursday 5, Robert Cawdron dubbed Taltalian's single line of dialogue in the film sequences – but neglected to use the character's French accent.

Episode 4 was videotaped in TC3 on Friday 6 March, and Ferguson opted to record several sequences out of order. Recording began with the first three scenes in Reegan's HQ, followed by the first scene in the Brigadier's Office, the first two scenes in the computer room, the next four scenes in Reegan's HQ, the second scene in the Brigadier's Office, and the remaining scenes in the computer room. The remainder of the instalment was taped in story order. In both the film sequence and the final scenes, the radioactive touch of 'Van Lyden' was represented by a superimposed red star pattern.

A number of the cast joining the team for rehearsals for Episode 5 from Monday 9 March had appeared in *Doctor Who* before. Tony Harwood, playing Tony Flynn, had been a Cyberman in *The Tomb of the Cybermen*, a Yeti in *The Abominable Snowmen* [1967 – see Volume 11] and an Ice Warrior in *The Ice Warriors* [1967 – see Volume 11], *The Seeds of Death* and *The War Games*. Carl Conway had been cast by Ferguson in *The War Machines* as the US Correspondent and was a friend of the director's wife. Most notably, the UNIT sergeant (whose name was, apparently, West) was rewritten and built up to become Sergeant Benton – *The Invasion's* Corporal Benton promoted upwards, and once again played by John Levene.

On Friday 13 March, Episode 5 was recorded in TC3 between 8.30pm and 10pm. Firstly, the three scenes in Quinlan's office were recorded; stuntman Alan Chuntz played the soldier attacked by Alien A (the plaster on the Doctor's face and the cape he had been wearing at the end of Episode 4 both vanished, the continuity glitch being made less obvious by close editing of the reprise sequence). This was followed by all the scenes at Reegan's HQ, followed by the early scenes at Space Control and all the scenes in the UNIT HQ cell and corridor. After this,



Right:
Sergeant
Benton
working
for UNIT.



the remainder of the episode (largely set at Space Control HQ and in the Recovery 7 capsule) was taped in sequence. The vidicon and videodisc techniques were again used in the capsule scenes, and a hot-air fan simulated the effects of G-force on Pertwee's face. The CSO model shot of the GB-UK-R Recovery rocket lifting off was post-recorded (CSO having also been used to show the approaching alien vessel in the final capsule scenes).

Following rehearsals from Monday 16 March, Episode 6 was recording on Friday 20 in TC4, and in set order: firstly scenes in the Space HQ Control Room, then Recovery 7, and then the alien spacecraft corridor. Visual effects assistant Rhys Jones envisaged the inside of the alien satellite as being like the interior of a whale; it was made in pink-coloured fibreglass and dressed with latex cobweb strands. CSO was used heavily in this sequence: Pertwee emerged from the capsule onto a blue set and stepped onto a blue-covered platform on a forklift which allowed him to 'float' to the ground against the alien corridor

background. The alien quarantine room, used next, was a re-dress of the Space Centre one featured in Episode 5; a CSO backing behind a set of blinds showed either a photocaption of the gardens outside or a picture of the alien captain. The scenes in the decontamination chamber followed next. Recording concluded with the scenes at Reagan's HQ. Steve Peters' alien make-up, seen here, comprised latex and tissue over a blue foundation.

The following week, rehearsals for the final episode began on Monday 23 March. The role of Private Johnson was filled at short notice by Geoffrey Beevers, Caroline John's husband, who was then working in rep in Ipswich. Episode 7 was taped in TC1 on Friday 27 March. Only three sets were used, and in sequence. First came scenes set in the Space HQ control room (pre-recorded shots of the alien captain were played back from videodisc on the blue CSO screen), then came those in Reagan's HQ (in which stuntman Alf Joint doubled for Reagan's heavy in a fall down the stairs). The last scenes to go before the cameras were those set in the UNIT HQ communications room. ■

Left:

The live-action element of the sequence showing one of the aliens.

PRODUCTION

Sat 3 Jan 70 Television Centre Studio 3: (Experimental Session)

Fri 23 Jan 70 Wycombe RDC Sewage Works, Little Marlow, Bucks (Factory); Spade Oak Quarries, Bucks (Gravel Pit)

Mon 26 Jan 70 Southall Gas Works, Southall, Middx (Space HQ: Fuel Areas/ Decontamination Unit/Roadway; Quinlan's Office)

Tue 27 Jan 70 Southall Gas Works (Space HQ: Fuel Areas); White Street, Southall [Warehouse]; TCC Condensers, Ealing (Warehouse)

Wed 28 Jan 70 TCC Condensers (Warehouse)

Thu 29 Jan 70 Wycombe Air Park, High Wycombe, Bucks (Heldorf's Laboratory; Roads); Gossmore Lane, Marlow, Bucks (Country Roads; Field); Marlow Weir, Marlow, Bucks (Country Roads; Weir)

Fri 30 Jan 70 Claycart Bottom, nr Farnborough (Field; Country Road); Puckeridge Hill Road Bridge, Aldershot (Country Road)

Sat 31 Jan 70 Royal Engineers Driving Circuit, Farnborough, Hants (Country Road: hijack)

Mon 2 Feb 70 Beacon Hill, Ewshot, Hants (Pillbox; Country Road)

Tue 3 - Wed 4 Feb 70 Blue Circle Cement Works, Northfleet, Kent (Space HQ: Roadway; Main Gate)

Fri 13 Feb 70 Television Centre Studio 3: (Episode 1)

Fri 20 Feb 70 TC3: (Episode 2)

Fri 27 Feb 70 TC3: (Episode 3)

Fri 6 Mar 70 TC3: (Episode 4)

Fri 13 Mar 70 TC3: (Episode 5)

Fri 20 Mar 70 TC4: (Episode 6)

Fri 27 Mar 70 TC1: (Episode 7)

Post-production

E editing took place between Sunday 22 February and Sunday 5 April, with dubbing from Thursday 5 March to Tuesday 7 April. Ferguson had to request extra editing time above the standard six hours – work on Episode 1 overran so badly that eight hours were requested in the future.

In editing, numerous cuts were made to Episode 1: Wakefield commenting on a recent Moon landing when, despite a total communications breakdown, the operation was achieved successfully; Taltalian explaining to the Brigadier that Mars Probe 7 was a three-stage rocket, able to take off from Mars with its own rockets but too delicate to pass through the Earth's atmosphere (a Recovery capsule is standard procedure for the returning crew); and the end of Wakefield's interview with Taltalian. The end of the episode was restructured to conclude on a threat to the Doctor: originally the Doctor and Liz were held at gunpoint in the computer room before the shot of the empty capsule with Cornish's voice. Several Episode 2 scenes were cut: the opening computer room scene (in which the Doctor, watching Liz use the analogue/digital convertor, comments on her experience with computers); Dobson watching Liz running the tape through a sequence analyzer; a brief scene of the Doctor and Brigadier approaching the cell; a conversation outside the cell as the Brigadier tells the Doctor that Recovery 7 is on its way back of its own accord; Miss Rutherford saying that astronaut Van Lyden should maintain a five-mile stand-off for 13 minutes

after uncoupling; the Brigadier having a Central Intelligence Records check run on Collinson; the end of the scene in which Taltalian's sabotage is discovered; Wakefield's bulletin about how multiple frequency transmitters are waiting to lock onto the capsule; an entire computer room scene in which Dobson worries as Liz realises that the data the computer is trying to print out is actually a picture; Quinlan reminding the Brigadier that he is in charge of Mars Probe security; and Quinlan agreeing to hide Taltalian at the Ministry.

Radiation threat

Cuts made to Episode 3 included: the Doctor stating that the public have a right to know about the contagious radiation – to which Quinlan responds that he is best qualified to judge this; Carrington suggesting the arrest of Cornish to stop the launch, although Quinlan knows that the scandal will bring down the government; Quinlan hoping to locate the 'ambassadors', who Carrington says could be with any of their enemies or allies; and Liz asking the Doctor if she can borrow Bessie to join the Brigadier.

Episode 4 was heavily cut: the opening sequence in which Lennox is watched by Masters as he opens an isotope in the radiation cubicle and tries to communicate with one of the astronauts; Carrington's comments in the Brigadier's office that the Doctor seems unconcerned about Liz; Lennox telling Liz that the hideout is near a road leading to a pretty village where she can find a phone box; Taltalian reminding

**Above:**

The Doctor communicates with the alien ambassadors.

the Doctor about the threat to Liz (and similar dialogue between the Doctor and Brigadier); Cornish saying that he has solved the fuel problem; a soldier tending to the injured Doctor, who remarks that Taltalian shielded him from the blast; and Carrington telling Quinlan that Taltalian was a double agent, and that the country was sealed after the astronauts' kidnapping. The end of the episode was also restructured: originally, as the Doctor leaves to see Quinlan, the phone rings and the Brigadier hears about the attack on the Space Centre. The Doctor, therefore, arrives at the Ministry alone.

Episode 5 lost its opening film sequence: outside Quinlan's office, Reagan, waiting in his van, sees the Brigadier and UNIT soldiers arrive in a Land Rover and signals the astronaut to return. Further cuts included: Lennox telling Liz how he had embezzled money from his large research grant to supplement his small salary and, after getting into trouble over this, had decided to sell his experience of radioactive materials to Reagan; the Brigadier telling the Doctor about the attack on the Space Centre, and the Doctor wondering why the astronaut destroyed the papers in the safe; Reagan returning 'Van Lyden' to the cubicle; Flynn's comment that the astronauts did not appear to be dying; and

a small amount of dialogue between the Brigadier and Cornish following Benton's phone call.

Episode 6 had only one cut: the removal of a film sequence showing Recovery 7 in space as the Doctor heads back to Earth. However, Episode 7 had several edits made: Carrington giving Reagan further orders; the Doctor telling Reagan that he is working for a lunatic, and that unless the General is stopped the world will be in ruins; dialogue at Space Control concerning the bombardment of the American satellite by neutron particles and radiation; the Doctor explaining to Liz that he can make the translation work because he has a printout of the computer translation of the messages the astronauts sent before they were kidnapped; Wakefield and Carrington discussing the broadcast; the Brigadier confirming Cornish's fears regarding Carrington, and another burst of the high-pitched static which preceded the alien captain's message; the Doctor explaining to Liz that he has built the translation machine to keep them both alive; the Doctor telling Reagan that the machine has a range of a mile, and Reagan telling the aliens that they will conduct raids with the others held hostage; and Reagan telling his heavy not to let the Doctor conduct further work on his machine. ■

Publicity

Right:

A shot from the trailer – recreated for inclusion on the 2012 DVD release.

Below:

'Humanoids' in make-up.



▶ A trailer for *The Ambassadors of Death*, running to one-minute 25-seconds' duration, was broadcast at 5.38pm on Saturday 14 March directly after Episode 7 of *Doctor Who and the Silurians*. The trailer faded up with the Doctor turning to camera to intone: "There's been no radio contact for seven months. Something's gone badly wrong with Mars Probe 7." Over shots of the capsule in space the continuity announcer said: "Next Saturday a new serial begins when Doctor Who meets *The Ambassadors of Death*" – after which reactions to the strange sound were seen. "We've got to find out who's sending that signal!" urged the Doctor as the picture cut to the warehouse fight. "Someone is determined to steal the Recovery Capsule!" he added just prior to shots from the helicopter ambush. "The people behind this are trying to kidnap Liz Shaw!" he stated before the car chase sequence. "I don't know what we brought down in Mars Probe 7, but it certainly wasn't human!" he concluded. The picture defocused to show an astronaut

advancing on Space Centre as the announcer posed the question: "What happened to the British astronauts of Mars Probe 7? A new *Doctor Who* adventure starts next week: Doctor Who and *The Ambassadors of Death*."

A version of the trailer, without theme tune, captions or continuity announcements, is retained at the end of the 16mm monochrome film recording of Episode 7 of *Doctor Who and the Silurians*.

▶ On Tuesday 31 March, *The Sun* ran an item headed *Oh, Those Things Ain't What They Used To Be* in which Ramsden Greig talked to two of the production crew: Christine Rawlins, who discussed dressing the 'Humanoids' (as she referred to the astronauts), and visual effects veteran Bernard Wilkie.



Broadcast

► Transmission of Episode 3 was scheduled for five minutes later than usual because of coverage of the Grand National. The following week Episode 4 was broadcast half-an-hour late after the FA Cup Final ran into extra time; *Doctor Who* replaced the subsequent episode of *Dad's Army*. The ratings continued the average trend for the season, bar Episode 4 which, largely due to the football over-running, reached over nine million viewers for the first time since *The Dancing Floor*, the third episode of *The Celestial Toymaker* [1966 – see Volume 7]. Opposite the serial on the ITV regions were a variety of non-networked shows including *The New Adventures of Huckleberry Finn* (LWT), *Voyage to the Bottom of the Sea* (ATV/LWT), *Julia* (ATV), *Garrison's Gorillas* (Granada) and *The Big Valley* or *Flipper* (Yorkshire). Episode 7 achieved the series' highest audience appreciation score in two years.

► Critic Raymond Williams took a look at the serial in *The Listener* on Thursday 16 April 1970, comparing *Doctor Who* to BBC1's scientific drama *Doomwatch*: 'Our side and their side, the clever stupidity of espionage, the recurrent thrillers the anteroom of the issues. Can we make an exception for *Doomwatch*? Not always. There's been more than a bit of the old mad-scientist routine, and I've still had no answer about that first plastic-eating virus. But there is this other



structure, which even in *Doctor Who* (much improved by the acting of Jon Pertwee) is becoming commonplace: official conspiracy, by ministers and corporations. An alien presence, destructive and dangerous, whether in a business suit or full reptilian scales.'

► When William Hartnell appeared in an episode of ATV's *Crimes of Passion* on Monday 27 April, Jack Bell of the *Daily Mirror* caught up with the actor who had been ill with pleurisy and a nervous breakdown for 18 months. Discussing *Doctor Who*, Hartnell commented: "It's too adult. It's meant for children not grown-ups. There are lots of things you could learn from it now to start a major war... I've stopped watching. So have a lot of children – that's what I hear. They keep saying to me, 'When are you coming back?' But it's all so different now."

Above:

The Doctor, Liz and the Brigadier engage with the shifty General Carrington.

THE AMBASSADORS OF DEATH ▶ STORY 53

Right:

Action! Caroline John tries her best not to mow down the camera crew.

- ▶ At the BBC Programme Review board on Wednesday 29 April, Ian Atkins (controller, programme services, television) welcomed the 'high standard' of the serial and BBC1 controller Paul Fox again applauded Pertwee's performance. On Wednesday 6 May, the BBC executives described *The Ambassadors of Death* as 'a very well-handled adventure'.
- ▶ The serial was sold abroad to Australia in 1971, and rated 'G' after the removal of most of Episode 1's warehouse fight, plus Heldorf being beaten up in Episode 3. Other territories that bought the serial for broadcast include Singapore, the United States, the Philippines, Saudi Arabia and Japan.
- ▶ Aside from Episode 1, which was retained as an example of the series, the BBC's original colour videotapes of the story had been wiped by 1973. Black-and-white 16mm film recordings of the episodes were retained by BBC Enterprises and eventually returned to the BBC's archive. In the mid-1970s, an off-air colour recording of the serial (minus closing credits) was made in the



USA onto a U-matic videotape (albeit with faults on the colour signal).

- ▶ During 1993, colourisation of Episodes 5 and 6 was attempted in a similar manner to that used on *The Dæmons* [1971 – see Volume 17], but no further episodes were restored (the colour signal was too poor); a recoloured episode was screened at the National Film Theatre's *Missing Believed Wiped* on Saturday 2 October 1993. These 'restored' episodes (Episodes 1, 5, 6 and 7) were shown on Thursday 3 August 1995 at the National Film Theatre; one, Episode 5, aired in 1996 on BBC Prime.
- ▶ UK Gold screened the serial in episodic and compilation (one part and two part) forms in black and white from May 1993; the colourised episode available appeared when the adventure was shown on BBC Prime in the early 1990s.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 21 March 1970	5.15pm - 5.40pm	BBC1	24'33"	7.1M (60th)	60
Episode 2	Saturday 28 March 1970	5.15pm - 5.40pm	BBC1	24'39"	7.6M (59th)	61
Episode 3	Saturday 4 April 1970	5.20pm - 5.45pm	BBC1	24'38"	8.0M (60th)	59
Episode 4 ¹	Saturday 11 April 1970	5.45pm - 6.10pm	BBC1	24'37"	9.3M (46th)	58
Episode 5	Saturday 18 April 1970	5.15pm - 5.40pm	BBC1	24'17"	7.1M (57th)	-
Episode 6	Saturday 25 April 1970	5.15pm - 5.40pm	BBC1	24'31"	6.9M (70th)	61
Episode 7	Saturday 2 May 1970	5.15pm - 5.40pm	BBC1	22'32"	5.4M (80th)	62

¹ Scheduled for 5.15pm, Episode 4 was broadcast half-an-hour late due to the over-running of the preceding coverage of the FA Cup Final and replaced an episode of *Dad's Army*.

Merchandise

Target Books had planned to novelise *The Ambassadors of Death* for publication in March 1974, but the book was dropped from the schedule.

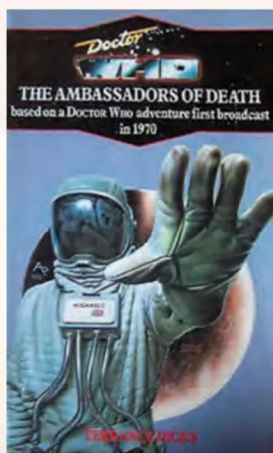
It was later adapted by Dicks as *Doctor Who – The Ambassadors of Death* and published in hardback by WH Allen in May 1987 (a paperback, numbered 121, followed in October). The cover was by Tony Masero, and it was the final Third Doctor story to be novelised. The book was reissued in March 1991 with a new cover by Alister Pearson.



The TV soundtrack for *The Ambassadors of Death*, along with linking narration by Caroline John, was released on a triple-CD by BBC

Audio in August 2009. It also included an exclusive interview with John.

Sound effects from the televised story featured on the 11-CD *Doctor Who: The 50th Anniversary Collection*, a collection of music from the series, produced by Silva Screen in November 2014.



The BBC VHS of *The Ambassadors of Death*, in which over half the serial was restored to be presented in colour, was released in May 2002. 2|entertain issued a new restored full-colour version on DVD in October 2012, along with some extra features:

- ▶ **Commentary** with Caroline John, Nicholas Courtney, Peter Halliday, Geoffrey Beevers, Michael Ferguson, Terrance Dicks, Derek Ware, Roy Scammell and Derek Martin. Moderated by Toby Hadoke
- ▶ **Mars Probe 7: Making The Ambassadors of Death** – cast and crew look back at the making of the story. With Michael Ferguson, Terrance Dicks, Derek Ware, Roy Scammell and Margot Hayhoe. Narrated by Carl Kennedy
- ▶ **Trailer** – the recreated BBC trailer for the story
- ▶ **Tomorrow's Times** – The Third Doctor – the ongoing series looking at the press coverage of *Doctor Who* examines the Jon Pertwee era. Presented by Peter Purves
- ▶ **Photo gallery** – production, design and publicity photos from the story
- ▶ **Coming soon** – a trailer for the forthcoming DVD release of *Frontios*
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Production information subtitles**

The Ambassadors of Death was featured in Eaglemoss' *Doctor Who – DVD Files* issue 145 in July 2014.

Harlequin Miniatures issued a metal model of an Ambassador in December 1999. ■



Above:
The VHS and DVD releases.

Left:
The narrated soundtrack...

Below:
... and as a book.

Cast and credits

CAST

Jon Pertwee Doctor Who
with
Caroline John Liz Shaw
and
Nicholas Courtney ... Brigadier Lethbridge Stewart
with
Ronald Allen Ralph Cornish
Robert Cawdron Taltalian [1-2,4]
John Abineri General Carrington ¹
William Dysart Reagan [3-7]
Cyril Shaps Lennox [3-5]
Dallas Cavell Quinlan [2-5]
Gordon Sterne Heldorf [3]
Ric Felgate Van Lyden [1-3,6]
Michael Wisher John Wakefield [1-2,7]
Cheryl Molineaux Miss Rutherford [1-2]
Ray Armstrong Grey [1-2]
Robert Robertson Collinson [1-2]
Bernard Martin Control Room Assistant [2]
Juan Moreno Dobson [2]
James Haswell Corporal Champion [2]
Derek Ware Unit Sergeant [2]
Max Faulkner Unit Soldier [4]
John Lord Masters [4]
Ric Felgate [4-5,7] ², **Steve Peters** [3-5,7],
Neville Simons [3-5,7] Astronauts
Tony Harwood Flynn [5]
Geoffrey Beevers Private Johnson [7]
John Levene Sergeant Benton [5,7]
James Clayton Private Parker [5]
Joanna Ross [5-7], **Carl Conway** [5-6]
..... Control Room Assistants
Roy Scammell Technician [5]
Peter Noel Cook Alien Space Captain [6-7]
Peter Halliday Aliens' Voices [6-7]
Steve Peters Lefee [6]
Neville Simons Michaels [6]

¹ Credited as Carrington for Episodes 1-3

² Credited as First Astronaut for Episode 5
in *Radio Times*

UNCREDITED

**Clive Rogers, Rod Peers, Roy Brent,
Caroline Mylon, Lindsey Scott, Wilma
Oswald, Sally Avory, Stella Conway,
Sue Bourne, Barbara Faye, Dennis Haywood,
Paul Gilman, Diana Holt, Les Conrad,
Sheila Vivian, David J Graham, Tony Lang**
..... Control Room Assistants
Max Diamond, Les Clark Military Policemen
**Steve Smart, Jeff Brighty, Rod Peers,
Clive Rogers, Keith Simons, Tom Laird,
Roger Minnis, Eric Kent, Stuart Myers,
Crawford Lyall, Doug Roe, Roy Brent,
Jo Santos, David Aldridge, Max Faulkner,
Keith Goodman, Mike Stevens, Brian Justice,
Dixie Dean, Steve Kelly, Derek Chafer,
Ron Gregory, David Pike** UNIT Soldiers
**Bruce Cox, BG Heath, Richard Pickford,
Ron Conrad, Les Conrad** UNIT Drivers
Terry Walsh, Derek Ware
..... Stuntmen/UNIT Soldiers
Billy Horrigan, Alan Chuntz
..... Stuntmen/Collinson's Men
**Ray Emmins, Vernon Preston, Les Shannon,
Garth Watkins** Collinson's Men
Keith Simon, Roger Minnis
..... Control Room Assistants/Technician
Michael Duggan Driver of Lowloader
**Roy Scammell, Stan Hollingsworth,
Roy Street, Marc Boyle** .. Stuntmen/Motorcyclists
JW Peckowski Helicopter Pilot
**David Joyce, Pat Gorman, Max Diamond,
Nick Hobbs** Technicians
Roy Scammell Peterson
**Dinny Powell, Gordon Stothard,
Tony Bradburne, Paul Warren**
..... Stuntmen/Reegan's Heavies



Left:
Action!

AJ Benning, A Lovett Crane Drivers
Dinny Powell, Derek Martin ... Stuntmen/Heavies
Roy Scammell Stuntman/Double for Liz Shaw
Alan Chuntz Stuntman/UNIT Soldier
Barry Kennington Heavy
Alf Joint Stuntman/Double for Heavy
Bob Blaine, Tom O'Leary Gatekeepers
Les Conrad, Marc Boyle Policemen
Roy Reeves, Les Shannon Cameramen
Royston Farrell, Tom O'Leary, Derek Chafer ...
 Military Policemen
Charles Pickess, Mike Horsburgh Heavies

CREDITS

Written by David Whitaker

[and Malcolm Hulke, uncredited, on 4-7]

Title Music by Ron Grainer and BBC Radiophonic Workshop

Incidental Music by Dudley Simpson

Film Cameramen: AA Englander [1-7],

Tony Leggo [3-4,6-7]
 Film Editors: Don Godden [1,3,5-7],
 Chris Wimble [2,4,7]
 Action by HAVOC [1-5,7]
 Visual Effects: Peter Day [1-7], Ian Scoones [7]
 Costumes: Christine Rawlins³
 Make-up: Marion Richards³
 Studio Lighting: Geoff Shaw [5,7], Dave Sydenham
 [3-4,6] Ralph Walton [1-2]⁴
 Sound: Gordon Mackie [except Brian Hiles on 6]⁴
 Special Sounds by Brian Hodgson and BBC
 Radiophonic Workshop⁴
 Script Editor: Terrance Dicks
 Designer: David Myerscough-Jones
 Producer: Barry Letts
 Directed by Michael Ferguson

³ Credited on Episodes 1 and 7 only

⁴ Credited on Episode 7 only

Profile

CAROLINE JOHN

Liz Shaw

Caroline Frances John was born 19 September 1940 in York and later raised in Kenilworth, Warwickshire. The third of eight children, her father was theatre director Alexander John and her mother was Vera Winckworth, a dancer/singer and, briefly, actress before raising her family.

Educated at convent school, John grew up wanting to dance but an amateur production of *A Midsummer Night's Dream* in her early teens convinced her to follow acting. Her first film bit part came as a schoolgirl in a foodfight in *Raising a Riot* (1954).

On leaving school she spent an unhappy year as an au pair in France before returning home to audition unsuccessfully for RADA at 16. Later accepted by the Central School of Speech and Drama, during her three years there her classmates included future star Julie Christie.

Below:

Caroline poses for publicity photos at the BBC's Television Centre.



Though known personally as Carry John, her first agent insisted she retain her full name. Her first professional stage engagement was *August for the People* at the Royal Court. It ran just two weeks in September 1961, cut short when star Rex Harrison was contracted to the movie *Cleopatra*.

John moved onto repertory theatre in Sheffield and the Arts Theatre Ipswich, the latter including panto *Cinderella* (1961). While working as an assistant stage manager at Oxford Playhouse, Peter Hall of the Royal Shakespeare Company wanted her to play a fairy in *A Midsummer Night's Dream* but her employers refused to release her.

She was next at the Theatre Royal Stratford East, where boss Michael White gave her his blessing to leave when she won the role of Isabella in an RSC staging of *Women Beware Women* at the New Arts Theatre Club, London in July 1962.

While carving out a theatre career, she made her TV debut playing a nurse in *The Black Madonna* for the BBC's *Teletale* strand, broadcast 1 November 1963.

Sir Laurence Olivier had spotted her in *Women Beware Women* and added her to his inaugural 1963/4 National Theatre company where she remained for four years. She understudied Maggie Smith's Desdemona for *Othello* (1964) and took roles in *The Royal Hunt of the Sun* (1964/5), *The Dutch Courtesan* (1964/5), *Armstrong's Last Goodnight* (1965/6), *Miss Julie* (1965/6) and *Trelawny of the 'Wells'* (1965).

As Hero in Franco Zeffirelli's National Theatre production of *Much Ado About Nothing* (1965/6) she starred alongside Albert Finney, Derek Jacobi, Ian McKellen and Lynn Redgrave, the latter becoming a lifelong friend. A BBC television version aired 5 February 1967.

Juno and the Paycock (1966/7) opened in Birmingham before transferring to London

and a UK tour. One of her last National roles was Ophelia in *Rosencrantz and Guildenstern are Dead* from April 1967.

John next went into rep at the Northcott Theatre, Exeter including their opening productions in November 1967, *The Knack* and *The Merchant of Venice*.

In her personal life, John had met actor Geoffrey Beevers while touring with the National. They set up home in Ipswich and married in June 1970. Beevers would play the Master in *The Keeper of Traken* [1981 – see Volume 33].


John's National Theatre success seemed almost to count against her when seeking television work. Her second TV appearance came six years after her last, in a March 1969 episode of *The Power Game*.

John had besieged TV directors and producers to no avail, so in 1969 sent out a new photo of herself wearing a bikini while up a ladder! BBC director James Cellan Jones passed the photo onto *Doctor Who* producers Peter Bryant and Derrick Sherwin, then seeking a new companion.

With Bryant and Sherwin looking for an actress to play Dr Liz Shaw, a brilliant Cambridge scientist, they explained to John they wanted someone older and more sophisticated than usual and mentioned *The Avengers* as a steer to the show's new action-adventure style.

With one piece of advice from her producers – not to get pregnant – John was contracted for her first two serials on 28 July 1969, with a press call of tabloid-friendly glamour shots following at TV Centre on 10 September and her début, *Spearhead from Space* [1970 – see page 12], beginning filming on 13 September.

Despite Liz's supposed seriousness, John soon discovered the part was still a traditional glamour role and was dismayed to find Liz was to take a caving expedition in *Doctor Who* and



'THE PRODUCERS WANTED
SOMEONE OLDER AND
MORE SOPHISTICATED
THAN USUAL.'

the Silurians showing off her long legs in a mini-skirt. It was only the intervention of Jon Pertwee that saw her don a more credible boiler suit.

For her third adventure, *The Ambassadors of Death* [1970 – see page 94], husband Geoffrey played Private Johnson in Episode 7, while her older brother Nick John was the serial's production assistant. Nick admonished her appalling driving when taking Bessie for a spin.

During location filming for the serial in late January 1970, John discovered that she was pregnant. Her days on the show were clearly numbered, but before her pregnancy became known, new producer Barry Letts informed her during the studio sessions that her contract wouldn't be renewed.

Her final story, *Inferno* [1970 – see Volume 16], featured less-than-glamorous location filming at an oil refinery, where she was forced to go to the toilet behind a bus while expecting to be bitten by rats. She did, however, relish playing the parallel Earth's Section Leader Elizabeth Shaw.

For Barry Letts, Liz was too clever by half, feeling viewers would not warm to two intelligent scientists as leads. Unfortunately

Letts didn't fully explain his thinking to John, who blamed herself for the character's apparent failure. Interviewed in 1999 she said: "I thought I had been terrible, that's why Barry got rid of me... there was not enough encouragement or saying well done. If Barry had said to me, 'Listen you're too sophisticated, that's what we required of you. It's our fault,' that's how I should have been told."

After the birth of first son, Ben, in autumn 1970, John returned to work the following year, though scaling back her workload. Radio work fitted in conveniently and in 1972 she appeared in half a dozen plays, played Miss Temple in an adaptation of *Jane Eyre* and took the title role in Austen's *Lady Susan*. Numerous radio credits up to 1976 included co-starring with her husband in *The Doubting Thomases* (1973) and *Softly in the Shadows* (1976).

Occasional higher profile TV work included four episodes of weekly medical melodrama *The Doctors* as Marilyn Lane in May and June 1971, *The Rivals of Sherlock Holmes* (1971), *Omnibus: Actor, I Said* (1972), ATV's *A Play for Sunday: Don't Feed the Fish* (1972), *Z Cars* (1972), *Crown Court* (1973), a *Love Story* play *Kippers and White Wine* (1973), plague play *The Roses of Eyam* (1973), *The Way of the World* (1975) and schools programme *Going to Work* (1975).

John ceased acting with the birth of her second son, Tom, in 1975. Daughter Daisy arrived in 1977 (in later life herself an actress, Daisy Ashford) and John only returned to work once all three offspring were at school.

It was producer Barry Letts who restarted her career, casting her in *The Hound of the Baskervilles* (1982) starring Tom Baker as Sherlock Holmes.

Other 1980s TV included *Enemies of the State* (1983), *A Pattern of Roses* (1983),

Below:

John joined her old colleagues for the DVD commentary on *Doctor Who* and *the Silurians*.





Goodbye Days (1984), *The Bill* (1985), schools drama *Nine Days in May* (1985), Dorothy L Sayers' mystery *Gaudy Night* (1987), *A Perfect Spy* (1987), *A Very British Coup* (1988) in which husband Geoffrey had a leading role, *Dramarama: The Alien* (1988), *Casualty* (1988), *The Woman in Black* (1989), *A Day in Summer* (1989), *Hard Cases* (1989) and *Poirot* mystery *Problem at Sea* (1989), which also featured Geoffrey.

Radio meanwhile included reading on *Woman's Hour* (1982) and the title role of *Severine* (1983). She co-starred with Geoffrey yet again in *The Three Trees* (1987) and they both read on *Poetry Please!* (1988).

The 1990s proved busy. She appeared in the first series of *Harry Enfield's Television Programme* (1990) as housekeeper to politicians Freddie and Jack, and was Helene in the third series of *Wish Me Luck* (1990). She also appeared in *Chancer* (1990), *Moon and Son* (1992), two episodes of *The Bill* (both 1992), *London's Burning* (1992), *Against All Odds* (1994), *The House of Eliott* (1994), *The Memoirs of Sherlock*

Holmes (1994), *The Choir* (1995), *It Could Be You* (1995), *EastEnders* (1995), *Kiss and Tell* (1996), *Silent Witness* (1996), *Dangerfield* (1996) and *The Woodlanders* (1997).

She bemoaned ageism in TV casting that meant fewer parts in the twenty-first century; some of her roles included *Midsomer Murders* (2000), *Vital Signs* (2006) and *Doctors* (2008).

Latter stage work included several plays at the local Richmond Orange Tree: *Penny for a Song* (1992), *The Artifice* (1992), *His Majesty* (1992/3), *Silas Marner* (1998) and *Happy Birthday Dear Alice* (2002). She also toured in *The Master Builder* (1999).

Her film career comprised small roles in *Assassin* (1973), *Link* (1986), *The Razor's Edge* (1984) and *Love Actually* (2003).

John briefly reprised Liz Shaw in *The Five Doctors* [1983 – see Volume 37] but later admitted, given her lingering antipathy to *Doctor Who*, it was done for the money and took up only an afternoon's rehearsal and an evening's recording. She was meanwhile happy to join a companions line-up for a 1985 *Children in Need* charity broadcast.

It wasn't until she viewed a copy of *Doctor Who and the Silurians*, sent to her on its VHS release in 1993, that she realised how hard she had been on her performance. In April 1994 she warily accepted an invitation to attend the Manopticon 3 convention in Manchester and was astonished by the fans' rapturous and affectionate response.

Accepted into the *Doctor Who* 'family', she further reprised Liz in charity adventure *Dimensions in Time* (1993) and three video productions under the *PROBE* banner in 1994/5.

She recreated Liz in five of Big Finish's *Companion Chronicles* plays from 2007. The last, *The Last Post*, was recorded late January 2012, just four months before her death from cancer on 5 June 2012. ■

Left:

John during the recording of an audio book.

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DOCTOR WHO

THE COMPLETE HISTORY

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SPEARHEAD FROM SPACE

Exiled to Earth by the Time Lords, the newly regenerated Doctor is enlisted by UNIT to combat an invasion by the formless Nestenes and their deadly Auton footsoldiers.

DOCTOR WHO AND THE SILURIANS

The Doctor and UNIT are summoned to a subterranean research centre beneath Wenley Moor after it experiences mysterious power losses. The answer to the mystery lies in the nearby cave network, where an ancient race of creatures is returning to life.

THE AMBASSADORS OF DEATH

Contact has been lost with Mars Probe 7. When the vessel sent to recover the crew returns to Earth, the astronauts are kidnapped. Liz detects high levels of radiation in the space capsule, and the Doctor can only conclude that the occupants were not human.

